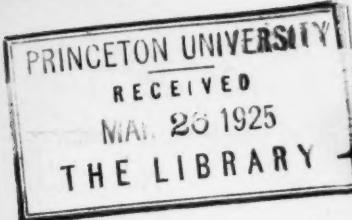


VOL. XIX, No. 3

THE PREHISTORIC WORLD

March, 1925



ART AND ARCHAEOLOGY

THE ARTS THROUGHOUT THE AGES



LES EYZIES
DORDOGNE FRANCE

CAPITAL OF THE
PREHISTORIC WORLD

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THE ARCHAEOLOGICAL SOCIETY

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VOLUME XIX

MARCH, 1925

NUMBER 3

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Mitchell Carroll
Director and Editor of
Art and Archaeology
Died in Washington, D. C.
March 3, 1925

(A resumé of Dr. Carroll's academic career and important contributions in the fields of science, letters, and scholarship, will be given in the April issue.)

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XIX

MARCH, 1925

NUMBER 3

LES EYZIES, CAPITAL OF THE PREHISTORIC WORLD

By MITCHELL CARROLL

PERHAPS no spot in France surpasses in human interest and picturesque beauty the Valley of the Vézère river in the Department of Dordogne, that finds its natural center in the little village of Les Eyzies, which has been appropriately called the Capital of the Prehistoric World.

Within a radius of a few miles around this village may be seen many of the caves and rock shelters once inhabited by prehistoric man that have yielded such rich deposits of skeletal remains and relics of arts and industries from the very dawn of art. Their significance is shown in the fact that their names denote important epochs in the system of Old Stone Age terminology devised by the French pioneer anthropologists, covering a period of probably 200,000 years.

For this reason Les Eyzies has been chosen as the headquarters of the American School of Prehistoric Research in Europe, now in its fifth year, whose story is briefly told by Professor MacCurdy in this issue of ART AND ARCHAEOLOGY.

A visit to this region by a party organized under the auspices of the Archaeological Society of Washington in August, 1924, when the School was in session and the most significant caverns and rock shelters were interpreted to us by Professor and Mrs. MacCurdy, will abide in memory as one of the most unique and profitable experiences in a long life of archaeological study.

Les Eyzies, the center of paleolithic cavedom, is situated in the Department of Dordogne, about thirty miles from Perigueux, the principal city, and about two hundred miles southwest of Paris. Its scattered houses are on both banks of the Vézère river, which here winds its way through picturesque rocky heights, abounding in caves and rock shelters that have been the abode of man for hundreds of thousands of years.



LES EYZIES—GENERAL VIEW SHOWING THE PICTURESQUE MOUNTAIN REGION ABOUNDING IN CAVES AND ROCK SHELTERS.

Space permits us to mention only a few of the many places in the neighborhood where the discoveries of the past sixty years have contributed valuable chapters in the unfolding of the Story of Man throughout the periods of the Old Stone Age.

Close at hand is Cro-Magnon, now the empty shell of a rock shelter by the roadside, yet justly celebrated for the discovery in 1868 of parts of five human skeletons that determined the type of *homo sapiens*, the first real man, and gave its name to that remarkable race of artist hunters, the famous Cro-Magnons, to whom the world owes the birth of art.

Specimens of their work are seen at its best in the neighboring cavern of Font-de-Gaume, the entrance to which is only a few hundred yards away, which "might well have been a studio for an esoteric guild of artists living at Les Eyzies." In its mysterious recesses abound engravings and mural paintings of horses, mammoths, bison, rhinoceros and reindeer, which are equally famous with those of Altamira in Spain, in giving the prehistoric painters of the Old Stone Age a place in the history of mural art that has not been surpassed in succeeding ages. Many of these are polychrome, and have been reproduced in color in the sumptuous monograph by Breuil, Capitan and Peyrony, and described by MacCurdy in the Dawn of Art Number of ART AND ARCHAEOLOGY (Aug. 1916).

Examples of their work are also to be found in the caverns of Les Combarelles, La Mouthe and many others within striking distance where engravings of figures of animals have been subjects of study—horses, buffaloes, reindeer, mammoth, ibex.

Along the right bank of the Vézère river as you approach Les Eyzies are two picturesque rock shelters that have won for themselves a conspicuous place in



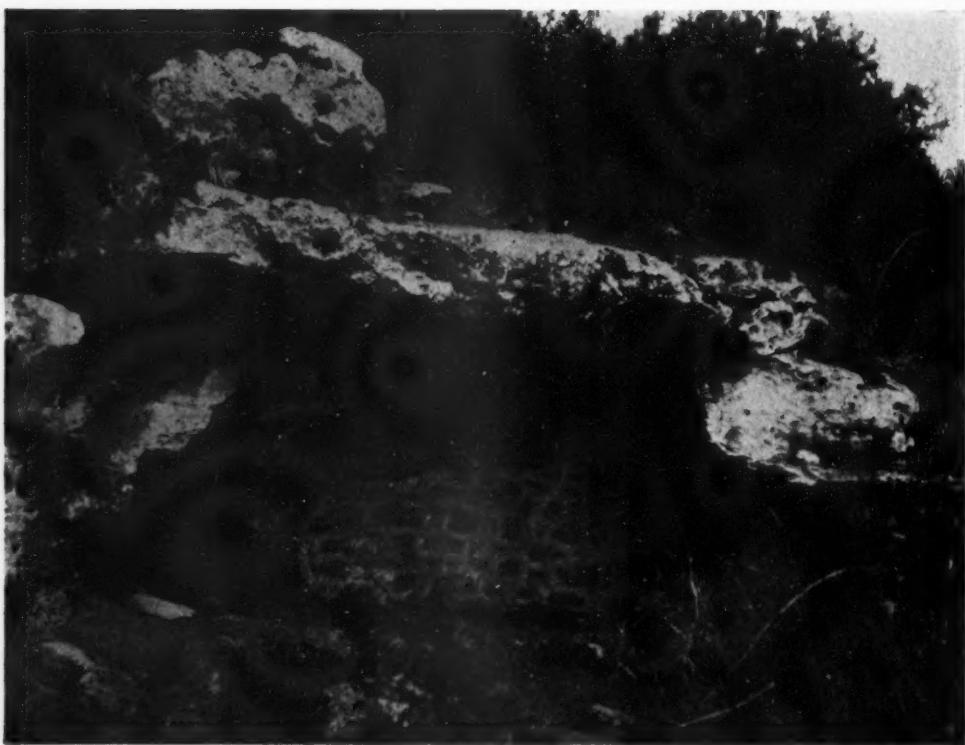
LES EYZIES—LAUGERIE HAUTE, AND THE VÉZÈRE RIVER.

prehistoric research—Laugerie Haute, one of the richest and most important Solutrean stages in Europe, and Laugerie Basse with several strata of relic bearing deposits, a spot with never failing springs now utilized for a private residence and garden and museum, belonging to Monsieur Le Bel.

Another rock shelter known as the Abri du Chateau, inhabited for a considerable time by Cro-Magnon men, was utilized in the eleventh century A. D. as the site of a beautiful chateau, from which it derives its name. Then in recent years the ruins of the old chateau were used for the building of the Government Paleolithic Museum, which contains collections from the various Dordogne sites, and has preserved as the most important of its exhibits a section under the great fallen rock representing *in situ* two distinct levels of the Magdalenian occupation.

Somewhat distant from Les Eyzies are two rock shelters which have attained world renown because of the contribution that they have made to Old Stone Age terminology—Le Moustier, which has given its name to the Mousterian culture of the Middle Paleolithic Period, when the Neanderthal race of sub-men peopled this region; and La Madeleine, the type-station that gave its name to the Magdalenian epoch, the closing stage of the Upper Paleolithic, probably reaching down to 10,000 B. C., during which the artistic impulse of the Cro-Magnons, after a temporary decline during the Solutrean stage, again blooms out, and all the forms of Paleolithic art, the manufacture of implements, carving, engraving and painting, reach their highest and final culmination.

After visiting so many sites that have won for themselves a place in prehistory, the reader may entertain the apprehension that all the spots worthwhile for the archaeologist have been laid bare. This is not the case, however, for notwith-



LES EYZIES—GORGE D'ENFER: ABRI DU POISSON, WITH A REMARKABLE CEILING FIGURE OF A FISH.

standing the rich heritage already yielded to the explorer in the valley of the Vézère, there still remain caverns and rock shelters yet to be investigated. Hence it was with peculiar interest that we visited Castel Merle, described at length by Dr. MacCurdy in the article that follows. Dr. Hrdlicka, of the U. S. National Museum, who had been in charge of the School during the summer of 1923, had brought to the attention of the Research Committee of our Archaeological Society the possibilities of this site, in comparison with those already explored, and so upon recommendation of Dr. Merriam, Chairman of the Research Committee, and through the generosity of Col. William Eric Fowler, one of the Trustees of the Society, we were authorized to lease the site in case further investigations confirmed the first impressions and suitable terms could be obtained.

Suffice it to say that all the conditions seemed favorable for a promising excavation and negotiations for a ten-year lease were concluded Aug. 4, 1924. An agreement was made by the Society for the School to conduct the excavations, which began the next day. Professor MacCurdy gives the results of his brief preliminary campaign. These lead us to hope that the excavations of 1925 and of succeeding years may prove fruitful in adding to our knowledge of the Old Stone Age, and that Castel-Merle may in time take its place as a significant type-



LES EYZIES—ABRI DU CHATEAU WITH A RUINED CHATEAU OF THE MIDDLE AGES, NOW RESTORED AS A
BRANCH OF THE NATIONAL MUSEUM.

station along with Le Moustier, La Madeleine and other famous spots of the Vézère Valley.

The charm of this region and the more wide-spread knowledge of its importance in the story of prehistoric man will attract visitors in increasing numbers, who will appreciate the opportunity to form a personal acquaintance with these archaeological sites and the work of the American School of Prehistoric Studies in Europe.

While the visit to Les Eyzies was the most significant event of the Archaeological tour of 1924 mention should be made, in conclusion, of the opportunities afforded for the study of later periods in the history of mankind. Southern France is, so to speak, one vast archaeological museum where peoples of every age have left conspicuous memorials of their manner of life. The New Stone Age may be studied to best advantage in the megalithic monuments of Carnac and its neighborhood, while the Bronze and Iron Ages are richly represented in the collections of the museums to be found in every city.

The Gallo-Roman civilization, introduced by the conquests of Julius Caesar, and continued through the Empire, was studied at Perigueux, at Carcassonne, at Arles, at Orange, at Pont du Gard. Early Christian and medieval monuments



THE RUINS OF LA MADELEINE (DORDOGNE) WHICH GAVE ITS NAME TO THE NEARBY ROCK SHELTER AND THE MAGDALENIAN EPOCH.



LES EYZIES—LAUGERIE BASSE, MUSEUM AND MODERN DWELLING OCCUPYING A PREHISTORIC ROCK SHELTER.

were conspicuous in every city, and find their natural center of study in Avignon,—but all this must be left for future numbers.

The six-weeks (July 15–Sept. 2) Tour planned by ART AND ARCHAEOLOGY for 1925, in collaboration with the Bureau of University Travel, will more systematically cover the same ground and will include many other important features, such as a week's stay each in London and Paris for the sake of their collections, which cover almost every phase of archaeological interest, especially the Museum of St. Germain in Paris devoted primarily to the Prehistoric and Gallo-Roman periods; the study of the cave-dweller's art in the famous cave of Altamira in northern Spain, rival of Font-de-Gaume in the richness and variety of its mural decorations, and in the caverns of Montespan, rich in ancient sculptures; visits to Stonehenge in England, and Carnac in Brittany for the study of the megalithic monuments of the New Stone Age; the Gallo-Roman cities above mentioned; and the quaint medieval towns of Lourdes, Pau, Santander, San Sebastian, Coutances and Mont St. Michel.

To much travelled persons, who wish to spend a part of the summer in Europe in search of rare and quaint places off the beaten track of the tourist, this trip will provide a brief excursion of unusual interest.

Octagon Annex, Washington, D. C.

AMERICAN SCHOOL OF PREHISTORIC RESEARCH IN EUROPE

EXCAVATIONS AND RESEARCHES, 1924

By GEORGE GRANT MACCURDY
Director

MUCH has recently appeared in the press concerning the work of the American School of Prehistoric Research in Europe. Before giving a brief account of what was achieved during the summer term just closed, a word about the new organization itself may not be out of place. As originally conceived by Drs. Charles Peabody and Henri Martin, the activities of the School were to be limited to France with an opportunity for American students to dig at the Mousterian rock shelter of La Quina and perhaps spend the winter months in Paris, which affords unusual facilities for prehistoric studies.

The present writer was called in to help organize the School and was elected its first Director. The first year opened July 1, 1921. Before its close the Director became convinced that the scope of the School should be broadened so as to include the whole of prehistory from the Eolithic Period to the Iron Age inclusive, and other countries as well as France. For the next two years the Directors were Dr. Peabody and Dr. A. Hrdlicka respectively. It was not, however, until the present year that the reorganization became effective.

The new Director was given *carte blanche* to develop and carry out a program; he was also left single handed to provide funds for the year's work. A prospectus was followed by a campaign for funds. A dozen students were en-

rolled—some on full time, others on part time—and the work of the summer term began auspiciously in London on July 1st last. Between that date and the close of the summer term toward the end of September, the students followed a well-balanced and carefully prepared program. They studied in 23 museums; visited and inspected 55 prehistoric sites representing every phase of prehistory from the Pliocene relic-bearing beds of East Anglia to Swiss tumuli of the Iron Age inclusive; attended 27 lectures by the Director and 28 by fourteen specialists* of commanding ability; and excavated for 23 days at two important stations. The first four weeks of the term were devoted to southern England, the megalithic monuments of Brittany, the relic-bearing terraces of the Somme Valley, and the Paris museums.

EXCAVATIONS AT CASTEL MERLE, LEASED BY ARCHAEOLOGICAL SOCIETY OF WASHINGTON

From Paris the School went direct to the Dordogne where, thanks to the cooperation of President John C. Merriam of the Carnegie Institution of Washington and to the generosity of Colonel William Eric Fowler, the

* The School is particularly indebted for valuable services to the following: Dr. F. A. Bather, Mr. and Mrs. B. H. Cunningham, Miss Dorothy Garrod, Col. Hawley, Dr. A. G. Ince, Sir Arthur Keith, Messrs. Guy Maynard, J. Reid Moir, W. J. Perry, Reginald A. Smith, Stevens, and Sir Arthur Smith Woodward of England; Dr. F. Arcelin, the Abbé H. Breuil, Prof. Charles Depéret, Mons. H. Hubert, Dr. Lucien Mayet, and Mons. Z. Le Rouzic of France; Mons. F. Blanc, Prof. H. Lehmann, Prof. Otto Schlaginhaufen, and Dr. D. Viollier of Switzerland (Zurich).

ART AND ARCHAEOLOGY



FIG. 1. AMERICANS DIGGING AT SOUTRÉ (SAÔNE-ET-LOIRE) AUGUST, 1924, WHERE THE SCHOOL FOUND SIX HUMAN SKELETONS DATING FROM THE STONE AGE AND BRONZE AGE.

Archaeological Society of Washington now has a paid-up lease good for ten more years on a productive rock shelter and cave; the Society has granted to the School the sole privilege of excavating this site. During the past summer enough digging was done to reveal three relic-bearing horizons, all of Paleolithic age, two representing the Moustierian culture left by the Neanderthal race and one the Aurignacian culture left by an early Cro-Magnon race. Flint implements of various types were found by the hundred; but the rarest specimen was a perfect Mousterian scraper of magnificent pale yellow rock crystal. The station, which has been christened "Castel-Merle," is beautifully situated overlooking the Vézère river—secluded and at the same time easily accessible.

EXCAVATIONS AT SOUTRÉ

The other site where the School carried on excavations was none other than the classic station of Solutré near Mâcon (Saône-et-Loire); we went by invitation of Professor Depérét and Drs. Mayet and Arcelin of Lyons. Solutré has three relic-bearing horizons of Upper Paleolithic age: Aurignacian,

Solutrean, and Magdalenian. The site, which comprises some 2.5 acres, was discovered in 1867 and has been excavated intermittently since that time. A number of human skeletons have been found there, perhaps the most important being the three of Aurignacian age discovered by Depérét, Mayet, and Arcelin during the summer of 1923. (Fig. 1.)

The spot set aside for the School was the highest portion of the area covered by the station. It adjoined a trench sunk by the Abbé Breuil and Dr. F. Arcelin eighteen years ago, where they found cultural remains including an example of cave art but no human skeletal remains. Our school was especially fortunate in finding a human skeleton the first day, and before the end of a week had encountered five others. It is too early to establish definitely the age of the various skeletons. Solutré is admirably adapted by nature for a prehistoric camp site and place of burial; it is high and dry with a spring nearby and protected on the north by the towering rock of Solutré. The Aurignacians were the first to leave their dead here; later races did likewise. The problem is to decide which are the intrusive burials.

The skeletons uncovered by the School were all near the surface—the deepest being not much over two feet; but depth alone is no absolute criterion of age. The spot where we found the skeletons has been subject to erosion for thousands of years. On the contrary the adjoining depression in which the three skeletons were found in 1923 has been subject to fill for a like period of time; this fact would easily account for the additional depth of four feet at which they were found.

The first skeleton (that of a female) found by the School was a burial similar in every detail to the Aurig-

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nacian burials discovered last year. It lay full-length, resting on the back, and with a flagstone set up at each side of the head. Some red ocher was found near the right hand. Bones of the horse and reindeer were picked up in fairly close association with the skeleton. At the same level, but somewhat removed from the skeleton, Paleolithic flints were found. There was nothing to suggest an intrusive burial; however, only after detailed studies have been made, can one say definitely whether or not this is a Cro-Magnon skeleton. (Fig. 2.)

The other five skeletons are apparently of later date; in fact three of them certainly are. None of them had flagstones at the head. The second skeleton found is that of an old man. Bones of the horse, reindeer, etc., were found in fairly close contact with it, also a flint chip, but no finished implements. The skeleton is practically intact and is particularly interesting on account of the pathological condition at the upper (proximal) end of the left fibula or small lower-leg bone. Accident or disease had carried away the upper end and the shaft of the fibula had fused with that of the tibia some four centimeters below what would have been the normal epiphyseal contact.

Find number 3 was a fragmentary cranium only; a Solutrean laurel leaf flint point was found with it. Skeleton number 4 is an adult female and with it were the bones of a young child. A bronze earring was picked up near this skeleton by one of the workmen; the skeleton probably dates from the Bronze Age. Skeleton number 5 is that of a very old man of small size; with it was found a fragment of sheet bronze. The last skeleton discovered is that of a child some six years old. In uncovering this skeleton, one of our



FIG. 2. SKELETON NO. 1, FOUND BY DR. MACCURDY AT SOLUTRÉ, AUGUST, 1924, NOW IN U. S. NATIONAL MUSEUM.

students found a bronze buckle near the head of the left femur. Judging from the style and workmanship of this buckle, the burial probably dates from about 300 to 400 A. D. (Fig. 3.)

One is impressed by the great preponderance of horse bones; not only in the celebrated horse magma at the top of the Aurignacian deposit but also at other levels. The three pits sunk by the School were outside the limits of the horse magma; but bones and teeth of the horse were exceedingly plentiful and comprised about 99 per cent of the faunal remains. The leg bones predominate. Many horse teeth were found; for every incisor or upper molar encountered there were literally scores of lower molars. One might assume from such a marked discrepancy that the head of the horse had been dismembered in the plain below and the upper jaw, including brain case, left where the horse fell, but the reason for such action would be difficult to explain.

Very few cultural remains were found in the pits of the School in addition to the metal objects already recorded; they include four fragments of Solutrean laurel-leaf points, two gravers, a cleaver, and a scraper. The interesting point about the last two is



FIG 4. LOOKING UP THE VALLEY OF THE VÉZÈRE FROM THE ROCK SHELTER OF "CASTEL-MERLE" AT SERGEAC NEAR SAINT LÉON-SUR-VÉZÈRE (DORDOGNE). THIS ROCK SHELTER HAS BEEN LEASED FOR THE SCHOOL BY THE ARCHAEOLOGICAL SOCIETY OF WASHINGTON.

that both are typical Mousterian implements. The cleaver was encountered very near skeleton number 2 and at the same level, while the flint scraper came from pit number 3 at a depth of about 60 cm. (2 ft.).

After leaving Solutré, the School went to Lyons and saw the prehistoric collections in two museums under the guidance of Professor Depéret, who also conducted the School on three field excursions to the moraines and terraces of the last three glacial epochs—Mindelian, Rissian, and Würmian.

RESEARCHES IN SWITZERLAND

The last weeks of the summer term were spent in Switzerland where the program comprised: (1) a study of glacial phenomena, including the over-deepened valley of the Lütschine and the moraines of existing glaciers; (2) the collections in the National Museum and the Laboratory of Anthropology

at the University—both in Zurich; and (3) inspecting three tumuli of the early Iron Age uncovered for the occasion by Director Lehmann of the National Museum and his staff.

Eight of the students were connected with college faculties. Two are remaining for the entire year to pursue their studies in Paris and London.

In addition to serving its regular students, the School has proved its ability to serve others incidentally. Dr. J. E. Gignoux joined us on our visits to the Paris museums and later saw the principal stations in the Vézère valley. While in the Dordogne, Mrs. MacCurdy and the Director took turns at serving as guide to a party of eleven from the Archaeological Society of Washington, led by Professor Carroll, and five from Connecticut. Later, at Solutré, we were joined by Raymond E. Merwin; and on leaving Solutré, by Dr. Henry H. Covell who



FIG. 5. ROCK SHELTER OF CASTEL-MERLE ON THE FIRST DAY OF EXCAVATIONS BY THE AMERICAN SCHOOL OF PREHISTORIC RESEARCH IN EUROPE.

remained with us for two weeks. After our arrival in Switzerland our party was joined by Judge Edward Lindsey, one of the School's benefactors, and Mrs. Lindsey. There have already been requests from some twenty persons for similar service during the coming year.

DISCOVERIES AT CASTEL-MERLE

The rock shelter of Castel-Merle at Sergeac is first mentioned by Reverdit in 1878.* In describing the locality he says: "Les premiers rochers faisant directement face à Sergeac sont ceux désignés sous le nom de Castel-Merle. Sous ces rochers, existe un vaste et magnifique abri. Au pied de cet abri, les silex sont nombreux dans les terres cultivées. J'ai aujourd'hui acquis la certitude que l'abri de Castel-Merle a été une station. De légères fouilles m'ont permis de trouver les silex en

place. Parmi eux deux hachettes (cleavers), deux pointes, des racloirs et autres, tous du type du Moustier."

Castel-Merle is one of nine Paleolithic stations forming a compact group near the village of Sergeac. The rock of Castel-Merle rises precipitously near the left bank of the Vézère about 1.5 kilometers (1 mile) up the river from St. Léon-sur-Vézère. The rock shelter, leased for the American School of Prehistoric Research in Europe by the Archaeological Society of Washington, is under the north face of the rock of Castel-Merle and commands an extensive view up the Vézère valley in the direction of Montignac (Fig. 4).

The rock is flanked on the southwest by the little valley of *ruisseau des Roches*. Both sides of this valley are bounded by rocky escarpments under shelter of which the Paleolithic hunters lived at the contiguous sites known as La Souquette, Labatut, Assieur, Delage,

* Stations et traces des temps préhistoriques dans le canton de Montignac-sur-Vézère. Bull. Soc. historique et archéologique du Périgord, V, 407.



FIG. 7.

MOUSTERIAN STONE IMPLEMENTS FOUND IN THE EXCAVATIONS OF THE ROCK SHELTER OF CASTEL-MERLE.
FLINT SCRAPERS (1, 5, 7) AND A CLEAVER (6); NOTE THE NODULAR CRUST IN 2, 3, 4, AND THE STEEPLY RETOUCHED EDGES IN 1, 2.

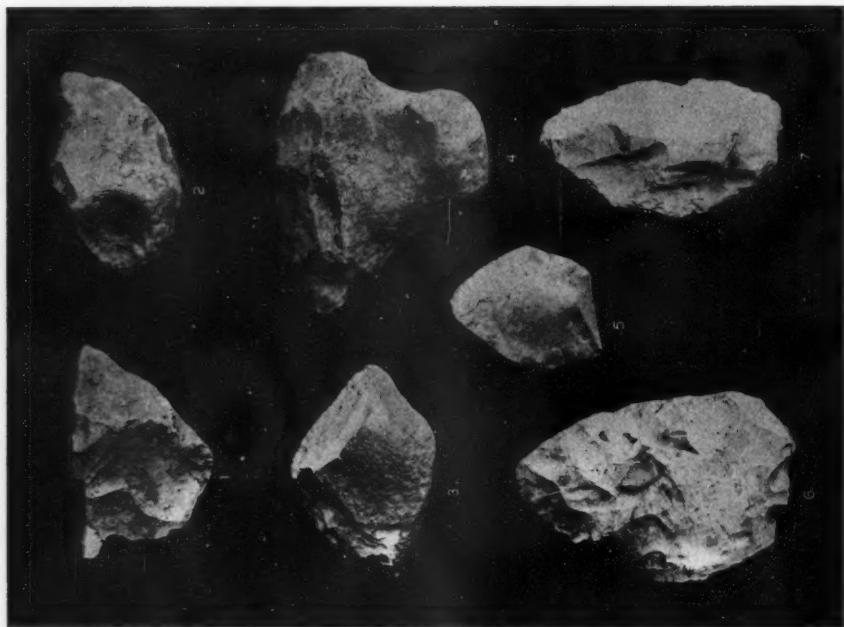


FIG. 8.

MOUSTERIAN STONE IMPLEMENTS FOUND IN THE EXCAVATIONS OF THE ROCK SHELTER OF CASTEL-MERLE.
SAME AS THE PRECEDING WITH NOS. 5, 6, 7 REVERSED. ORIGINALS IN U. S. NATIONAL MUSEUM.

ART AND ARCHAEOLOGY



FIG. 9. SCRAPER OF TOPAZ FROM THE ROCK SHELTER OF CASTEL-MERLE (DORDOGNE), REGARDED AS ONE OF THE MOST IMPORTANT SPECIMENS OF THE MOUSTERIAN EPOCH.

Castanet, Blanchard No. 1, etc., Blanchard No. 2 is just around the projecting point of the rock and to the north of Blanchard No. 1, and the rock shelter of Castel-Merle is immediately to the east of Blanchard No. 2, where Peyrony found three culture levels—two Mousterian and one Aurignacian.

The site leased is a talus slope including a cave at the east end; it reaches from the rock to the cultivated field below, and has a width of about 45 meters (148 ft.); and is at an elevation of some 40 to 50 meters (131 to 164 ft.) above the Vézère river. The work of the School here during the past summer reveals the same culture levels as those found by Peyrony at

Blanchard No. 2, viz., Middle and Upper Mousterian and Upper Aurignacian. (Fig. 5.)

MOUSTERIAN HORIZONS

The Mousterian horizons at Castel-Merle are relatively rich in cultural remains. This is particularly true of flint scrapers. The flint was obtained on the plateau above. It consisted almost wholly of nodules. In only one instance is it evident that an implement had been made from a piece of tabular flint—a large scraper with the crust still intact on two faces. The total number of flint scrapers found during the past season was 1020. They vary in length from 5 to 14 cm. (2 to 5.5 in.). Marcel Castanet, owner of the site, states that in making soundings in 1923 he found a scraper of much larger dimensions, which he gave to Dr. Charles Peabody.

A striking peculiarity of the flint scrapers from Castel-Merle is the method that was employed in producing scraper blanks from the nodule of flint—method which resulted in the retention of the nodular crust on the back or portion opposite the scraping edge; the back thus produced required no chipping or retouching to make it fit the hand comfortably. The Mousterian craftsman could produce a whole series of scrapers from one shapely flint nodule by beginning at one end and knocking off sections by means of blows directed alternately from opposite sides. Scrapers produced in this manner outnumber all other types found at Castel-Merle. Even superficial flakes with one face entirely covered by the nodular crust were made to serve as scrapers by retouches which removed the crust along a selected margin. The tool-makers were not always content with

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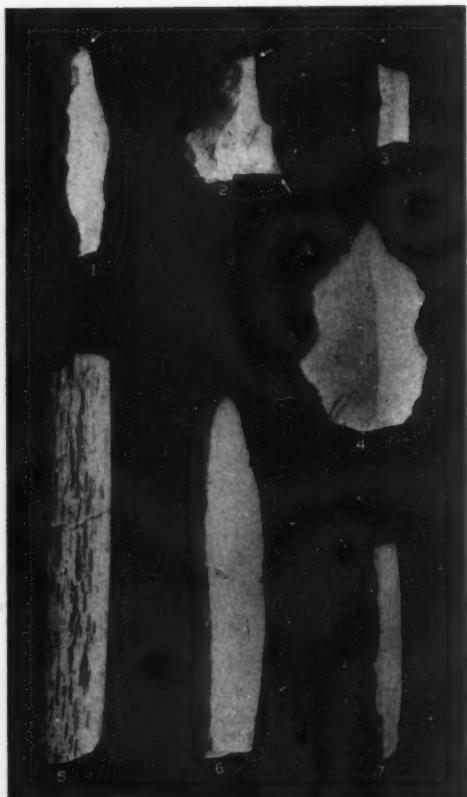


FIG. 10. FLINT GRAVERS (1-3), PERFORATOR (4) AND KNIVES (6, 7); WAND OF REINDEER HORN, FOUND AT CASTEL-MERLE. ORIGINALS IN U. S. MUSEUM. AURIGNACIAN EPOCH.

the somewhat precarious handhold of the ordinary scraper even when it was protected by a coating of nodular crust. They often contrived to utilize a natural prominence of the original mass of flint as seen in Figure 7, No. 4. This natural prominence afforded a perfectly secure as well as comfortable handhold.

Another distinguishing character of the scrapers from Castel-Merle is the steepness of the retouching to form the scraping edge. One of the objections brought against eoliths has been the steep slope of the retouched face—the

objector's argument being that an edge produced in such a manner could have served no useful purpose. Among the Mousterian scrapers from Castel-Merle it is not uncommon to find the retouched face making an angle of 45 degrees with the face opposite, and in one case this angle is fully 90 degrees, a fact which renders invalid the objection to eoliths as artifacts on similar grounds. (Fig. 7, Nos. 1 and 2.)

Among the flint scrapers, there is one that is unique in nearly every respect. It is one of the smallest scrapers with a maximum length of 5 cm. (2 in.) and is one of the very few which have not retained some portion of the nodular crust. The flake from which a scraper is usually made has a single striking platform and one bulb of percussion marking the ventral or face with but a single plane of fracture; this face is the one which fits against the parent core. The opposite or upper face is usually the one whose margin (or margins) is retouched. But the scraper in question has two striking platforms, two bulbs of percussion, two ventral faces, and consequently no upper face at all. It was therefore struck, not from the nucleus but from a flake off the nucleus. It would be difficult to say which of the two bulbs is the older, probably the one on the face whose margins were later retouched. This is one of the few double scrapers; it is also a point, for the two retouched margins meet at an acute angle. (Figs. 7 and 8, No. 5.)

Another rare scraper is a sort of connecting link between the scraper and the cleaver. In some of the cleavers a portion of the striking platform is visible on one margin in the region of the greatest breadth of the specimen. One cleaver retains the remnants of two striking platforms, one opposite the

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other. One of the scrapers resembles this cleaver, except for the second striking platform which, if it existed, would have been removed in retouching the scraping edge. The bulb or ventral face has not been altered in the region of the scraping edge, but a few flakes have been removed in the region of the back in order to reduce the thickness of the implement. (Figs. 7 and 8, Nos. 6 and 7.)

The rarest scraper found during the past season is made of rock crystal tinged with just enough yellow to give it the appearance of topaz. It is a sort of double scraper which might also be classed as a point since the two scraping margins meet at one end. The dimensions are 3.5 by 6 cm. (1.3 by 2.4 in.). A portion of the striking platform is retained near the broader end or base. The ventral face is marked by a bulb of percussion and an uneven resin-like plane of fracture. The outer or dorsal face is everywhere reduced by means of chipping except for a small area at the level of the greatest diameter (Fig. 9). Half of a scraper of exactly the same quality of rock crystal was found by one of the students in the cultivated field just below and adjoining our leased site. Implements of rock crystal are rare even in the Upper Paleolithic. To find two of Mousterian age in one season is an unusual bit of good fortune.

In comparison with scrapers all other Mousterian artifacts at Castel-Merle are rare. Only seven spokeshaves or scrapers of the notched type were found. As for points it is difficult to separate them from double scrapers; the two series combined number only eleven specimens. There were seventeen cleavers (*coups de poing*), fifteen knives, seventeen nuclei, and two punches.



FIG. 3. BRONZE BUCKLE FOUND NEAR SKELETON NO. 5 AT SOLUTRÉ BY THE AMERICAN SCHOOL.

A number of spherical nodules of flint averaging about 6 cm. (2.4 in.) in diameter were encountered; these evidently had been brought to the rock shelter for some purpose other than the manufacture of chipped implements; they might have served as throwing stones or bolas, or might not have seen service at all.

Hammerstones chiefly of quartzite were fairly plentiful; some three score good examples were encountered. Secondary tools of quartzite were much rarer. Of stones showing the effects of fire there were but seven; some of these were flint and some of other material. A spherical lump of pyrites about the size of a small apple was found near the top of the Mousterian deposit. No bone implements were found in the Mousterian horizons.

THE AURIGNACIAN DEPOSIT

The Aurignacian deposit was not so fully developed during the past season as was the Mousterian; it is probably neither so extensive nor so rich. Never-

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theless a number of interesting specimens came to light. Two of these give promise of important future eventualities. They are flint gravers which show distinct evidence of having seen service in producing works of art or in the working of bone, ivory, or reindeer horn. One of these gravers is of a rare type being elbow shaped and double; each of the beveled points shows equally the effects of wear. The other graver is of the ordinary type. In all three cases there is but a single worn facet, indicating that the tool was always held in one way when being used; and the position of the facet in each case is such as would be produced when the tool was held by the thumb and first two fingers of the right hand. We hope next season to find the objects on which these gravers were used. The most common type of graver (burin) found at Castel-Merle are the so-called burins de Noailles, named for the cave of Noailles in Corrèze; they are remarkable for their small size and belong to the Upper Aurignacian Epoch. (Fig. 10, Nos. 1, 2, 3.)

A considerable number of Aurignacian flint knives were found; some of these have remarkably long and

straight edges with thick, carefully chipped backs. They vary in size as seen in the illustration (Fig. 10, Nos. 6, 7). Tools on which so much labor was bestowed must have been carefully guarded against breakage. The larger one bears indubitable marks of usage.

Another interesting flint implement is a combination punch and strangled blade made from a shapely pointed flake. The point is accentuated by means of reverse working and the two lateral notches are so situated as to make a bilaterally symmetrical whole. (Fig. 10, No. 4.)

Thus far the site has yielded but one piece of worked horn—a sort of wand 11 cm. (4.3 in.) long, oval in section and of uniform size throughout. There is an old break at one end and a fresh break at the other, so that it would be impossible to give the exact length of the specimen when complete. (Fig. 10, No. 5.)

The fossil animal remains thus far found at Castel-Merle are not abundant in either quantity or variety. The species represented include: the horse, mammoth, reindeer, bison, *Bos primigenius*, cave hyena, wolf, and elk or moose.

RODIN'S "HAND OF GOD"

In the Metropolitan Museum of Art, New York City

*Beside an ancient roadway near the gate—
A rough old stone by artists cast away
Untouched by famous workers, there it lay,
Rejected by the unkind hand of fate,*

*Until a dreamer saw, in shape so odd,
The hidden figure of a great ideal.
He chiseled deep and slow arose the real—
The mighty, universal hand of God.*

—M. E. Hawkins.

THE OLDEST JEWELRY IN THE WORLD

By ALONZO W. POND

THE oldest manufactured jewelry in the world is a collection of ivory, deer horn and stone beads recently secured for Beloit College, Beloit, Wisconsin through the generosity of Dr. Frank G. Logan. The collection was for a number of years the prized possession of Monsieur L. Didon, an archaeologist living in Perigueux, France, who sold it to the representative of Beloit College last September. There are one hundred forty-three pieces ranging in size from a tiny horn bead one-sixteenth of an inch long to a conventionalized ivory fish pendant two inches long. They were found by Monsieur Didon in the Cave La Blanchard, department of Dordogne, France, in an Aurignacian deposit. Each bead was carved from a piece of mammoth tusk, ivory, reindeer horn, bone or some soft stone. The carving and the drilling of the tiny holes was done with sharp blades and drills which were also found in the deposits. Probably this large collection (it contains over half of all this type of beads so far discovered in the world) represents several necklaces, bracelets and anklets, and some of the pendants may even have been used as ear rings, but since all were found in one deposit they are now displayed as a single necklace.

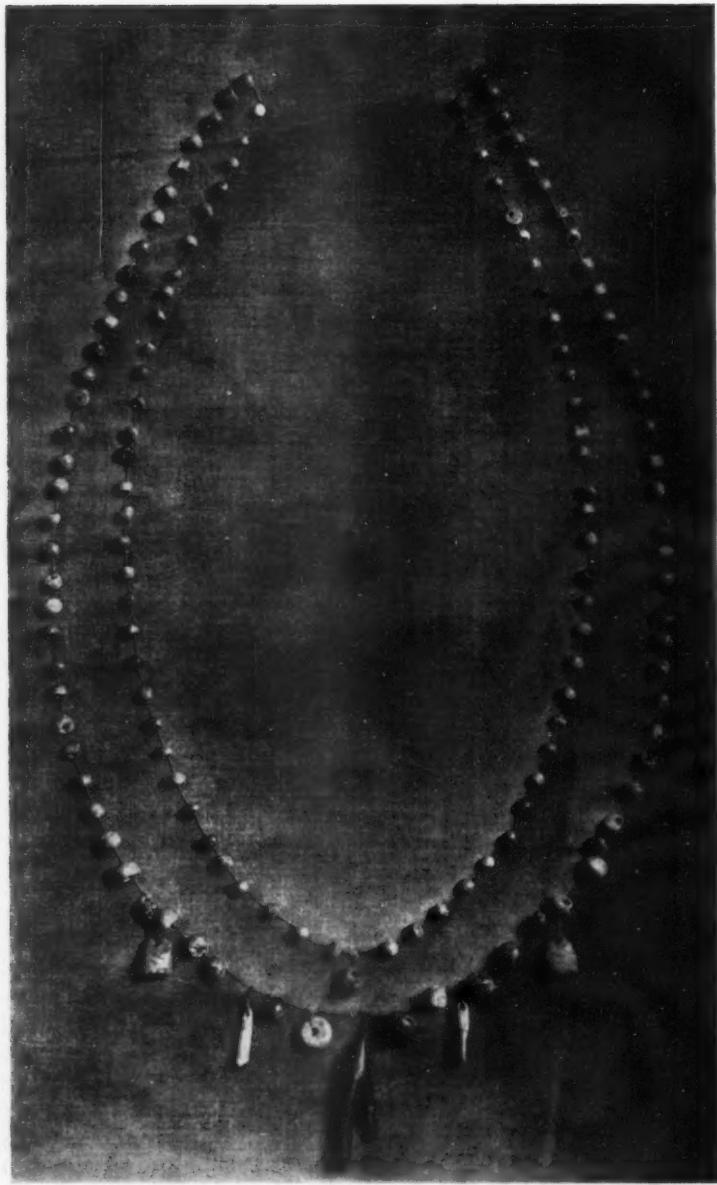
The Aurignacian period of Archaeology belongs to the earliest part of the upper paleolithic or old stone age. The culture of this period was produced during the fourth glaciation in Europe, which geologists tell us was from thirty thousand to one hundred thousand years ago.

Before this time Southern Europe was inhabited by the Neanderthal race,

a people or race of intelligent beings who were different in every way from modern man. They were short, stockily built creatures with very prominent eyebrow ridges and pronounced protruding jaws. Their arms were long in proportion to the rest of their body and they walked in a stooped position. In short they were different in every respect from modern man.

Not only were these Neanderthals different physically from later races but they produced a culture unlike that of those who came after them. Their flint implements were more coarsely made, fewer in variety of types and generally thicker than those of the later cultures. The characteristic implement was made from a short, broad flint flake, whereas later peoples developed a long, narrow flake. They did not know how to produce a flint flake with a sharp drill-like point and therefore could not drill holes in shells or teeth to be used as personal ornaments. If this Neanderthal race cared for personal adornment at all, it probably consisted of painting the face or body with a black paint which they made by scraping a black mineral, oxide of manganese, to powder which they mixed with animal fat or grease.

When the climate of Europe began to change in preparation for the last glaciation a new race of people came onto the continent. These were known as the Cro-magnons, a tall, erect, athletic race, equal in intelligence to modern man and so like him in physical makeup that there is little doubt that his descendants are living today. At the time of their arrival in Europe a few stragglers of the Neanderthal



THE OLDEST NECKLACE IN THE WORLD. OWNED BY BELOIT
COLLEGE, BELOIT, WIS.

Found in the Cave La Blanchard (Dordogne) in an Aurignacian deposit.

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race were still left, but by far the majority of investigators in Europe maintain that the two peoples were so different in their physical structure that they could not have intermarried and produced fertile offspring. In other words there were no descendants of the Neanderthals.

The increased cold caused the great ice cap in the north to work its way south. The glaciers in the Alps and in Pyrenees crept down into the valleys. This great advance of ice and snow forced the animals into the warmer valleys and less exposed regions. The reindeer, the artic fox, the saiga antelope, the ptarmigan, wild ox and horse became the common animals of southern Europe. Instead of the plants and trees common to the region today, there were great tundras, few trees and generally scanty vegetation.

The human inhabitants were forced to take shelter in the deeper caves. But the intense cold, while driving them into the shelter of caves, also made the struggle for existence less severe by driving the game within reach. The great herds forced south by the glacier fell an easy prey to the intelligent Cro-magnons. It became a comparatively easy matter to get a living; it was not difficult to kill enough in one day to last for several days, and in a cold dry climate such as Europe had at that time there was no danger of its spoiling, so that the Cro-magnons of the Aurignacian period had considerable leisure.

We are not able to say how all this leisure time was employed, but a great deal of it was devoted to artistic creation. Many of the carvings on the walls of caves belong to this period, and some heavy reliefs on portable pieces of stone.

Their new-found leisure enabled them to turn their attention to personal

adornment, too. Not a few investigators have dug up the teeth of various animals and a few necklaces of pierced shells have been found in deposits of the period. By far the most artistic and interesting work in this field which the Aurignacians produced are the carved ivory and deer horn beads shown in the cut accompanying this article.

Here we have the oldest manufactured jewelry in the world, the first attempt of the inhabitants of Europe to carve out articles for personal adornment. Before this time such artistic effort was impossible because of the lack of the proper kind of tools. Aurignacian man, the direct ancestor of modern man, not only had the proper kind of tool but he also had plenty of spare time.

Fortunately these ancient artists have not only left us the finished product, but they have left us several stages in the manufacture of that product so that we are able to tell how it all was done.

First a flint chisel was used to carve out a small baton from the tusk of a mammoth, the horn of a reindeer or the leg bone of a horse. This was done, just as we would cut a piece from the center of a board if we were to use only a knife, by making two parallel grooves, working them deeper and deeper until the splinter can at length be removed.

The next step was to round this splinter into a smooth cylinder which was then divided into sections somewhat longer than the finished bead would be. These were then separated into pairs and worked into dumb-bell shape. Finally the flint drill was employed to drill through each end as far as possible (it was easier to hold two, a pair of small beads joined together,

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than one alone), then the pair separated and the hole finished from the cut surface. So much for the spherical beads.

The more common shape, however, is that known as the basket type. They resemble tiny baskets, the hole being through the handle. These were made by shaping the bone or ivory splinter into a flat piece with a rounded bulb on one end. The hole was then drilled through the flattened part of the splinter close to the bulb and when finished the longer flat surface was trimmed away.

It is interesting to note that all the

pieces were drilled from each side, showing that the stone drill was triangular shaped and hence too large to go through from one side.

The two bell-shaped pendants made of deer horn have transverse parallel cuts on one side and longitudinal parallel cuts on the other, besides several parallel notches on the edges. These are probably of no significance other than for decoration.

The large ivory "fish" at the bottom has a number of rows of dots along the upper surface which, it is supposed, are intended to represent the scales.

Beloit College, Wisconsin.

"SIC TRANSIT GLORIA MUNDI"

*The graying ashes of long dead desire
Lie deep upon the centuries of the past;
And, like the desert's sand sarcophagus,
Which holds within its barren, keyless tomb
The once proud Pharaohs and their fallen thrones,
They shroud beneath their grim, funeral pall
The vanished grandeur of the yesterdays.
And we, who, 'mid the desolation walk,
Forget our hours are measured and our days
Already numbered, that somewhere the mould
Is being shaped into a narrow grave
By Time's unresting and unwearying hands
Wherein we, too, like Egypt's mummied Kings,
Shall sleep, dust of the earth returning back
To dust again.*

Mae Wallace McCastline.

ABU SIMBEL, GREATEST OF EGYPTIAN TEMPLES

By BENJAMIN T. KURTZ

ONE of the most remarkable structures in the world is the rock-hewn temple of Abu Simbel, situated 174 miles south of the first cataract, on the west bank of the Nile. Begun by Seti I, it was completed by his son, Ramses the Great (1292-1225 B. C.), the most renowned Emperor of the XIXth Dynasty. It was dedicated to Amon-Ra, the state God—Ramses, himself—as Lord of Nubia, Ptah of Memphis and Re-Harmachis of Heliopolis.

He who sees this temple for the first time will, for a moment, I am sure, be a believer in magic. There it is—the gigantic temple—one hundred feet in height and one hundred and nineteen feet in length—cut from a single piece of stone. Surely, you think, it was the gods themselves who created this for their living representative.

At first, the three remaining portrait statues of Ramses II appear to be more of a vision than a reality in the glare of the afternoon sun. It is only on second thought that you realize the fact that they are carved in the cliff of Nubian sandstone.

The head and torso of the first Southern colossus has fallen in an earthquake, but the other three appear very much as they did thirty centuries ago, as seated on their thrones these representatives of the mighty Pharaoh stare across the Nile as if they still possess the power to frighten his Asiatic enemies. They have that strange complex spirit of absolute quiet, yet, under it all, the controlled

power and authority which means—majesty.

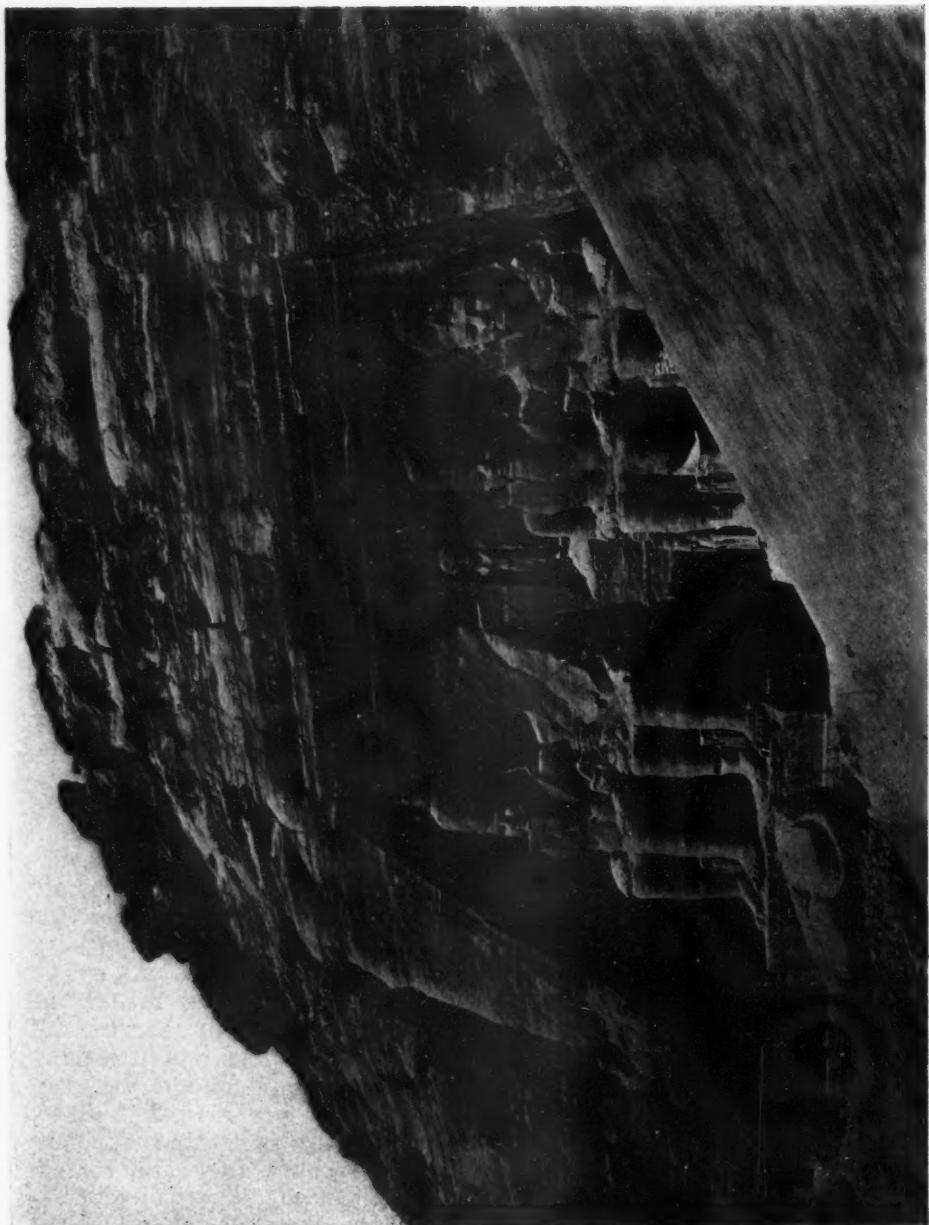
The texture and streaks of color in the sandstone seem to keep these huge figures from disturbing the landscape, and add to the harmony of the entire place. They have far more lift and lofty feeling than one might gather from photographs, and although extremely heavy from the front, the side view presents a grace and refinement that one hardly expects.

On their heads are the crowns of Upper and Lower Egypt; while just below these are the familiar flowing head-dresses so often depicted in Egyptian sculpture. Above their heads is a frieze of the sacred Apes of Horus. Grouped in the spaces on either side of the legs of these portrait statues are figures of the queens, reaching nearly to the knees. Between the legs of the colossi stand somewhat smaller figures of the favorite princes.

Alas, nothing reaches perfection! Study more carefully these great monoliths of Abu Simbel. In effect they are stumpy. They contain neither the grace of the Amonhotep III mortuary colossi (the statues of Memnon), nor do they possess the soaring lift of the IVth Dynasty portrait statues. If they were slightly taller or a little more slender, one might almost be convinced that they were actually built by the gods. As to their ship-shape construction, however, they are, indeed, remarkable.

For instance, standing between the feet of one of them and looking directly

[For the photographs reproduced in this article we are indebted to The Oriental Institute, University of Chicago.—Editor.]



FACADE OF THE GREAT TEMPLE OF ABU SIMBEL

Four gigantic statues are at the entrance, two on each side, sculptured in the rock. They represent the Pharaoh Ramses II seated on his throne and wearing all the insignia of royalty.

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at the center of the jaw, the surface of the face is not off center more than two or three inches in any place. When we consider the gigantic size of these statues and the difficulty of cutting this treacherous sandstone, that at any moment might split at the slightest blow of the hammer, the accomplishment is nothing short of a miracle.

Theoretically, these sculptured heads of Egyptian kings were supposed to be modeled very closely to the actual shape of the originals. It would not be fair to expect to find in the XIXth Dynasty such splendid portraits as we find in the IVth Dynasty. Spiritually, however, these colossi at Abu Simbel are faithful renditions of Ramses II, the greatest builder of the XIXth Dynasty, and, with the exception, perhaps, of Khufu, builder of the great pyramid, the greatest builder of all the ages.

There are rules for mystery in sculpture just as there are rules for beauty. To achieve this appearance of brooding mystery, the eyeball is placed well forward in the socket almost on the plane of the cheek; close up, it seems to protrude. It is also rotated downward so that the iris is partly hidden. The lower eyelid is almost absent, while the upper is slightly elevated. This has been done in order to give the eyes a natural expression when seen from below. For the same reason the ear is placed higher than the normal level.

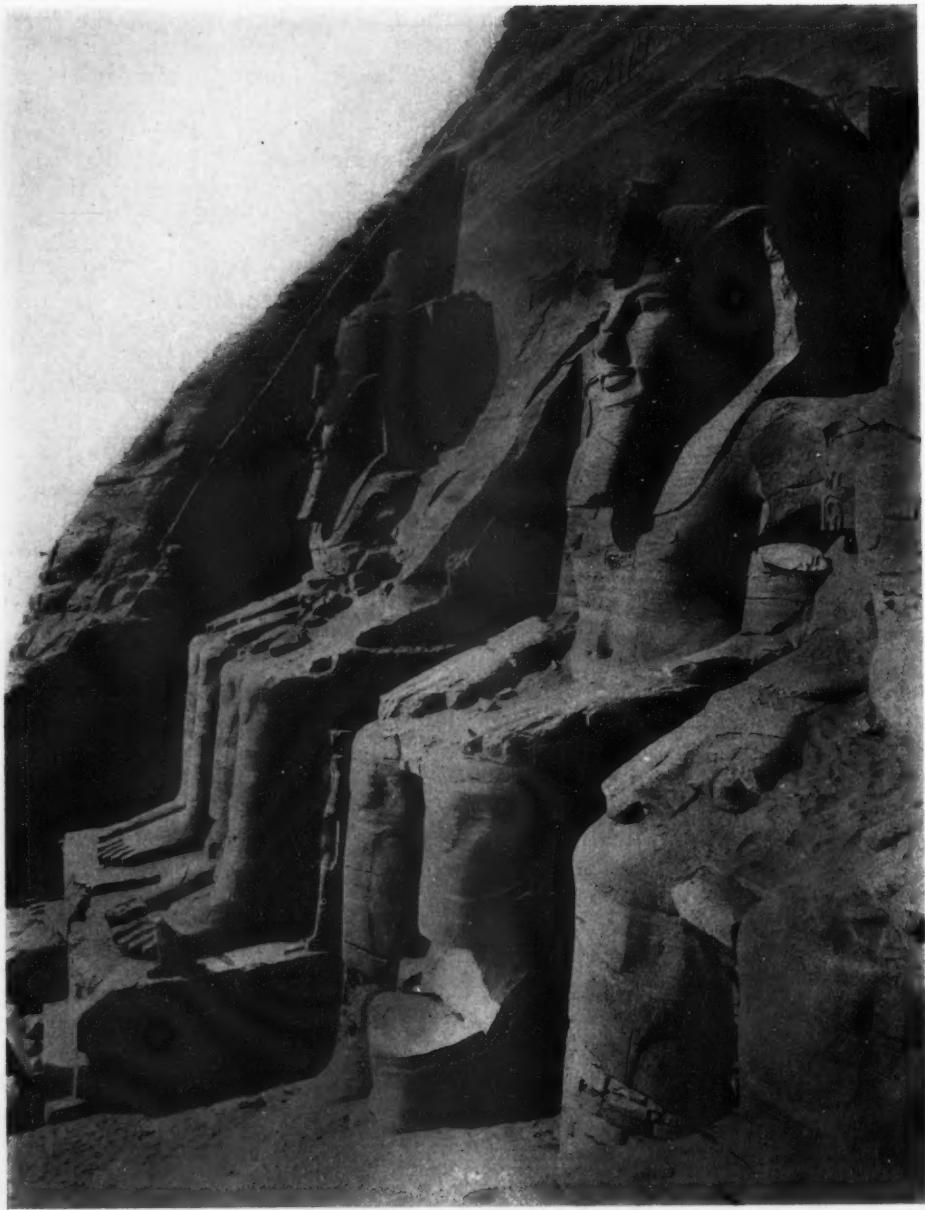
These effects can be examined in detail on the fallen head of the first Southern colossus. If this had not been necessary, the head would no doubt possess even more of that Egyptian mystery which we admire so much. In other words, breaking the solid of the eyeball somewhat robs the work of the very mystery they were trying to achieve.

The ancient Egyptian sculptors, like the Chinese, knew that if the frontal bone, the eyeball and the cheek bone could be kept near the same plane, then the work would possess the air of mystery. If you examine one of the well-made heads of Buddha from the profile, you will find precisely the same scheme for rendering the mysterious. The slight, archaic smile of the Ramses adds greatly to the spirit of the face; and the conventional Osirian beard seems quite consistent with the style in which the head is carved.

We must never forget while considering these portrait statues, that each head measures more than twice a man's height, from head-dress to chin.

It is, of course, impossible for any artist to conventionalize that which he does not know. Those responsible for the creation of Abu Simbel must have had at least a general knowledge of the surface muscles of the human form. The leg, for instance, if examined from the front, shows fine understanding of anatomy. Even though extremely conventionalized, the profiles of the calves flow in proper relation to each other, and the space between the great toe and the smaller toes proves that someone in that period must have been a close observer of nature. The ankle bones are slightly suggested but admirably placed. Of course, their truthful qualities may have been a direct copying of an earlier and finer period of Egyptian sculpture, but, regardless of the cause, the effect is remarkable.

These portrait statues of Ramses II at Abu Simbel are by no means his largest. His statue at Tanis is supposed to have been ninety-two feet in height, and cut from a single piece of red granite. The smaller figures grouped at the feet of the colossi are far inferior to their gigantic companions



CLOSER VIEW OF THE HEADS OF THE COLOSSI OUTSIDE THE TEMPLE OF ABU SIMBEL

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in workmanship and construction. Their exact system of relief is a bit doubtful and the detail on them is more washed out than subtle.

The façade of the temple contains seventeen engaged figures, and this as a problem of composition was a tremendous undertaking. Yet the elemental construction of the façade is the greatest artistic accomplishment at Abu Simbel. The seventeen figures are divided into three sizes, and all hold their places beautifully in proportion, weight and balance. Considering the façade as a whole, and viewed from a distance, the temple presents a fine blond mass. The symphonic quality is complete.

A charming bit of composition on the façade is the masterful handling of the entrance and the niche above it. This combination of a narrow oblong above a wider oblong gives wonderful lift and saves the space between the colossi from drooping or appearing squatly.

The remaining surfaces of the façade are practically covered with reliefs, but regardless of their important meaning and sentiment, they are so cleverly executed as to be hardly discernible from a distance; the mere texturing of the stone adds greatly to the rich simplicity of the structure and prevents it from being plain.

The great portal is one of the most dignified things about the temple. Over the entrance, in an oblong niche, stands the figure of the god Horus. On the pedestal of the right colossus as you enter is a relief or frieze of beautiful design. It depicts the Asiatic captives of the emperor bound by a decorative rope, terminating in lotus flowers. When examining the types of these foreigners, you will feel quite sure that you have seen the originals somewhere. Perhaps one may be a Jew, who sells

meat in the village, or another an Assuan money changer. On the left-hand pedestal are the Emperor's negroid captives, and the same decorative rope binds them.

The Egyptians were among the chosen few who could tell a story in stone and make an artistic success of it. Among the Emperor's southern captives are Sudanese, Nubians, and Ethiopians; the types are so well rendered that you would surely think that some of the Nubian natives, who live nearby, had posed for the reliefs.

The temple holds two kinds of mystery—one romantic, the other technical. How was it possible to have hewn the lofty sandstone cliff on such a grand scale and not to have made an error? Surely, there must be the evidence of an accident somewhere. You may find this suspected bit of repairing on the figure of the most northerly princess of the group, consisting of a thick coat of white plaster elaborately painted. Most of the façade has been exposed to three thousand years of weathering; but here, tucked away in a corner, is the hidden secret: These ancient sculptors had blocked out and carved their great façade with the utmost care. Then, in case of accident, they had a chance to rectify it by smearing plaster in the cracks and giving it a coat of paint. Besides, the designs painted on all the figures helped to conceal any blunders that might have occurred. With such a method the construction of the heads could have been helped, and, above all, the natural holes in the sandstone obliterated.

Climbing to the lap of the fallen colossus, you will be enabled to see the chisel strokes on the extreme southern wall. These chisel marks are about the same size from the top of the temple to the bottom. Therefore it would appear that few wedges had been used



THE NORTHERN COLOSSI

The first is well preserved, while the second shows the loss of the beard

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at the start in constructing the façade; for the danger of splitting that portion of the stone reserved for the colossi would have been too great.

This methodical chiseling of the side walls seems to prove that most of the surface of the façade had been chipped away, piece by piece, until the forms of the colossi appeared. In other words, having chipped to the place where they could easily block out the four great colossi, they worked with finer strokes until the figures were complete.

From the lap of the fallen colossus one has a splendid view of the head of the second Northern Ramses. In the ear and in the nostril are the remains of plaster and paint. According to other Egyptian polychrome sculpture, the nude portions of the figures must have been a rich, dark red. The women, perhaps, were yellow, with many colored necklaces and girdles. The remains of green, red and yellow can still be seen on various parts of the statues. It is impossible to do more than imagine the exact color scheme of the whole, because of the temple's three thousand years of exposure. The background, however, was evidently white and must have formed a striking contrast to the polychrome foreground.

Even without color, the harmony of the whole is complete. But what must have been the beauty of this painted temple of antiquity? The laps of the colossi caught the bright sunshine. If the garments over them had been, say, a dark rich blue, and the surface between the knees that was in shadow, because of the overhanging drapery, a bright yellow or white, the tonal value would have been very much the same as it is without paint. This most probably was the case, for having conceived the rest of the execution so cleverly, there is no reason to suppose that the artist lacked appreciation of this feature.

Dawn and sunset are more kind to the façade than the mid-day sun. At noon great black holes appear here and there. Small projections cast long, densely black shadows which seem to destroy the solidity of the great structure. Perhaps it was exactly this effect that the color scheme was intended to offset.

The temple of Abu Simbel is excellently planned—therein lies its artistic triumph. The construction of the colossi is good, considering their immense size. With the exception of the Horus over the entrance, the smaller figures are badly made, yet hold their place in the big scheme. The plaster may have helped their construction and the paint their detail; but plaster and paint could never give the lift to these colossi that they need.

A single relief prized from Hatshepsut's temple of Der El-Bahri would, perhaps, have more artistic value than the whole façade of Abu Simbel—the illegitimate use of plaster proves that. But when we stop to think that Abu Simbel was created at a time when Egypt was about to say her great farewell to the goddess of art, the artistry shown here rises in one's estimation, so that, with all its faults, it remains to this day the most wonderful temple in Egypt.

Since the beginning of time the goddess of art has been a martyr at the hands of the ruthless. There are Greek, Roman, Italian, French, German, English and American names spread over the four colossi. To arm one's self with a mallet and chisel, to scale the lofty colossus and cut one's most honorable name upon his cheek to the depth of four inches, is a masterpiece of vandalism.

Pass through the great portal to the interior of the temple, 180 feet in depth.

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Most of the life of the master builder is depicted upon the walls. There you may learn his hopes, his fears, his luxuries, his victories—everything but his failures, which may be only guessed at. As your eyes become accustomed to the darkness, the eight great figures of the Emperor gradually emerge from the gloom.

Then, through a long perspective of portals, you perceive far off, as if it were only in the mind's eye, two strange forms seated side by side. Walk down the aisle between the eight giants, through the second portal. About you are countless gods that seem to move along the walls, for their spirit is far more vivid than their forms. Pass through the third, oblong chamber, where the gods are almost invisible, and enter the sanctuary. Although the features have been badly mutilated, you will be conscious, first, of the presence of Amon-Ra, because of his tall feathered head-dress. Beside him sits the Emperor, wearing a war helmet. The two remaining figures gradually take shape in the semi-darkness, but presently you recognize them as Ptah and Horus. The sensation of coming face to face with these four figures far back in the inmost recesses of that rock-hewn temple is overwhelming. Silent, alone, in the gloom of thirty centuries they have sat while men have changed the gods and gods have changed the men.

It is well to put one's self, if possible, in the mental attitude of these Egyptian artists and try to work with their expressions of beauty rather than against them. For instance, the great vestibule. It is 58 feet long and 54 feet wide. The eight standing colossi of Ramses II appear to be supporting the ceiling, but as the entire temple is carved in one piece of stone, their use, as supports, is merely an illusion. The

figures are thirty feet in height and are backed by large square columns, also extending to the ceiling.

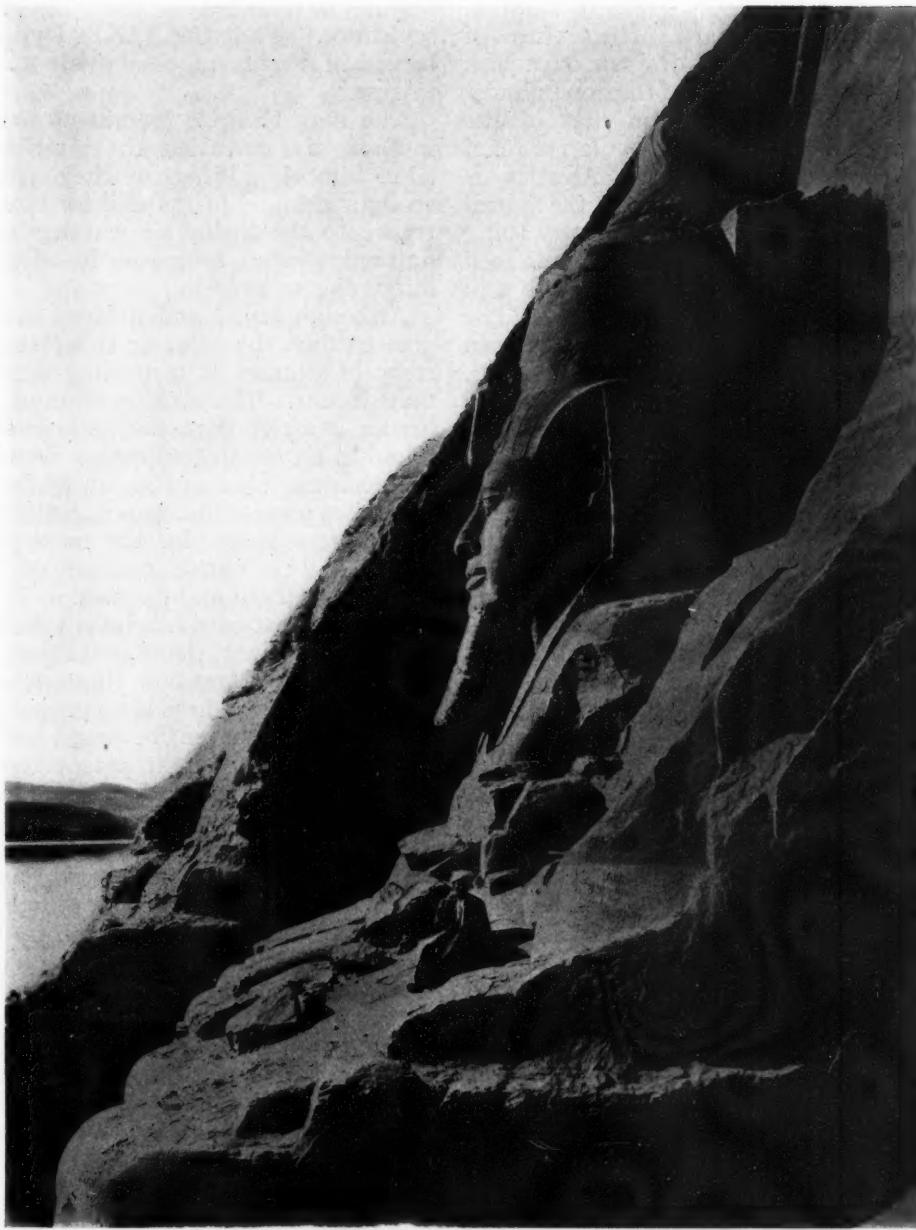
The interior of Abu Simbel, comparatively speaking, is as well made as the exterior. Individually, the figures in relief are a greater artistic triumph than the separate figures on the façade.

When examining the vestibule you will find that the walls were rough hewn. The surface dressing of the exterior was evidently done to perfect the form of the figures, while the dressing of the interior walls was applied before the figures were drawn and carved. This would necessitate the ancient sculptor carving plaster and rock as though they were mediums of equal hardness. The whole system can be clearly seen in one of the unfinished chambers.

Perhaps Abu Simbel lacks high artistic merit, but the medium itself is as much responsible for it as the period.

On either side of the entrance Ramses is seen, as usual, chastising his enemies. To the right, as you enter, he smites the Asiatics, while to the left he subdues the Nubians with his ever-present mace. The reliefs are a strange combination of realism and spiritualism. In the Asiatic group the Pharaoh being greater in power, is greater in size; his other enemies being weaker, are portrayed on a much smaller scale. The faces of the Asiatics are quite realistic in the portrayal of different types and various ages. If the unreal qualities of the Pharaoh are criticised too severely by the Occidental world, it might be well to remember that such sculptors as Phidias, Michael Angelo, and Rodin also departed from the physical truth to portray more faithfully the spirit.

Most of the figures in the relief contain great vitality, especially those on the south wall. One is so very much



COLOSSAL SEATED FIGURE OF RAMSES II AT ABU SIMBEL

Best preserved of the four portrait statues of Ramses II. The native in the foreground gives some idea of the massive size of the structure as a whole.

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alive that he almost seems to breathe, ready to step forward. The textures of flesh over bone and drapery over flesh are so admirably done that one almost doubts the work to be that of the Nineteenth Dynasty. A large relief of Ramses smiting the Asiatics is actually firey. The action of the figures is quite naturalistic, yet the very thing that gives this effect is well planned exaggeration. Again on the south wall we see Ramses in his chariot. The handsomely bedecked horses trot with great spirit; and the Emperor, himself, while holding the reins, has to stand firmly in the vehicle to keep his balance. The whole group displays the characteristic action of trotting horses.

On the north wall of the vestibule Ramses depicts in detail his battles with the King of Kadesh. From a literary standpoint, this north wall is a masterpiece and volumes have been written about it. Artistically, it equals the south wall as a whole, but the leading characters are a bit more stylistic than fine.

XIXth Dynasty sculpture usually possessed a certain length of line that made it graceful. While scarcely equaling earlier and better periods of Egyptian sculpture, it still kept an element of it. The reliefs at Abu Simbel, however, are, for the most part, solidly built; the details of drapery, crowns, beads and other small masses are well distributed over the figures and are carved so as not to make themselves too important. It seems to be the detail on the figures, themselves, that is lacking. They will concentrate, for instance, on the joint of the knee, then completely ignore the detail on the rest of the leg which is necessary to make the whole consistent. We may blame it on the style or custom of the period, but after all, we do not find this strange

feature so marked in finer Egyptian sculpture. What the XIXth Dynasty lacked in finer form, they made up for in size.

One may theorize forever as to the method of excavating the interior of Abu Simbel. Whether they cut a straight channel in the cliff for the entrance to the shrine, or whether they finished the main rooms one by one, it is impossible to say.

Although faded and defaced at the present day, the color on this pictured story of Ramses II is nothing short of magnificent. The nude portion of the heroes is a rich dark red, as is usually found in Egyptian sculpture. Some of the gods are blue and green, while the goddesses possess the same unreal color. The princesses are, for the most part, yellow. The entire surface of the interior is carved and painted.

The greatest care has been taken in adding the finer details—drapery is transparent, flowers are fragrant and gold is shining. There is no suggestion of shading in the entire work; everything is flat; the slight perspective it contains being created by drawing. Stems of flowers will go back of each other and the figures in the foreground will hide the figures in the background.

This riot of color in the temple is made harmonious not so much by the selection of colors, but by the incised relief, which is usually a cheap substitute for bas relief. The figure, being set in the wall, has a black shadow around it; this being much the same thing as painting a black line around it. The shadow serves to hold the mass of color together and make the entire effect wholesome. Practically the same method is used by some of the modern colorists.

The ceiling of the great vestibule is one of the most exquisite works at Abu

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Simbel. It is not carved, but drawn in the most masterful fashion. The motif of the crowned vulture with out-spread wings is used in the ceilings of many Egyptian temples but the proportion and style of this one is surely the most wonderful in the country. Most of them appear to be just too heavy or just too thin, but the vestibule ceiling is a masterpiece. The original color has been practically obliterated. One would think it had been blue and gray, but, according to other ceilings, it must have contained many brilliant colors.

Just as the sun appears over the eastern cliffs, a strong warm glow covers the four deities in the sanctuary. It is then that they can be studied best. Because of their position in the heart of the sandstone cliff they give forth an air of mystery at dawn that is never to be forgotten. Glowing with light, while the rest of the interior of the temple is in darkness, they stand out from the host of gods and heroes like some vision of eternity.

Let us imagine this glorious old temple in the days of its prime. There were no scars scratched by vandals on the painted façade, there were no cracks to mar its individual beauty. And from out of the tall and noble portal curled the smoke of burning incense.

The garden in front of the great platform stretched down to the river on each side of the wide staircase. Along the platform walked priests clad in garments of spotless white. Behind these tiny pygmies rose the four colossi. Their flesh was red and their garments were the color of the Mediterranean Sea. On their heads glittered the crowns of the two lands and around their throats were necklaces of brilliant hues. The queens and princesses at their feet shone resplendent in the mid-day sun; while between the central

giants, the great cedar door glistened with many inlays of electrum and precious stones. Behind the whole gigantic mass rose the snow-white wall, edged with the frieze of painted gibbering apes.

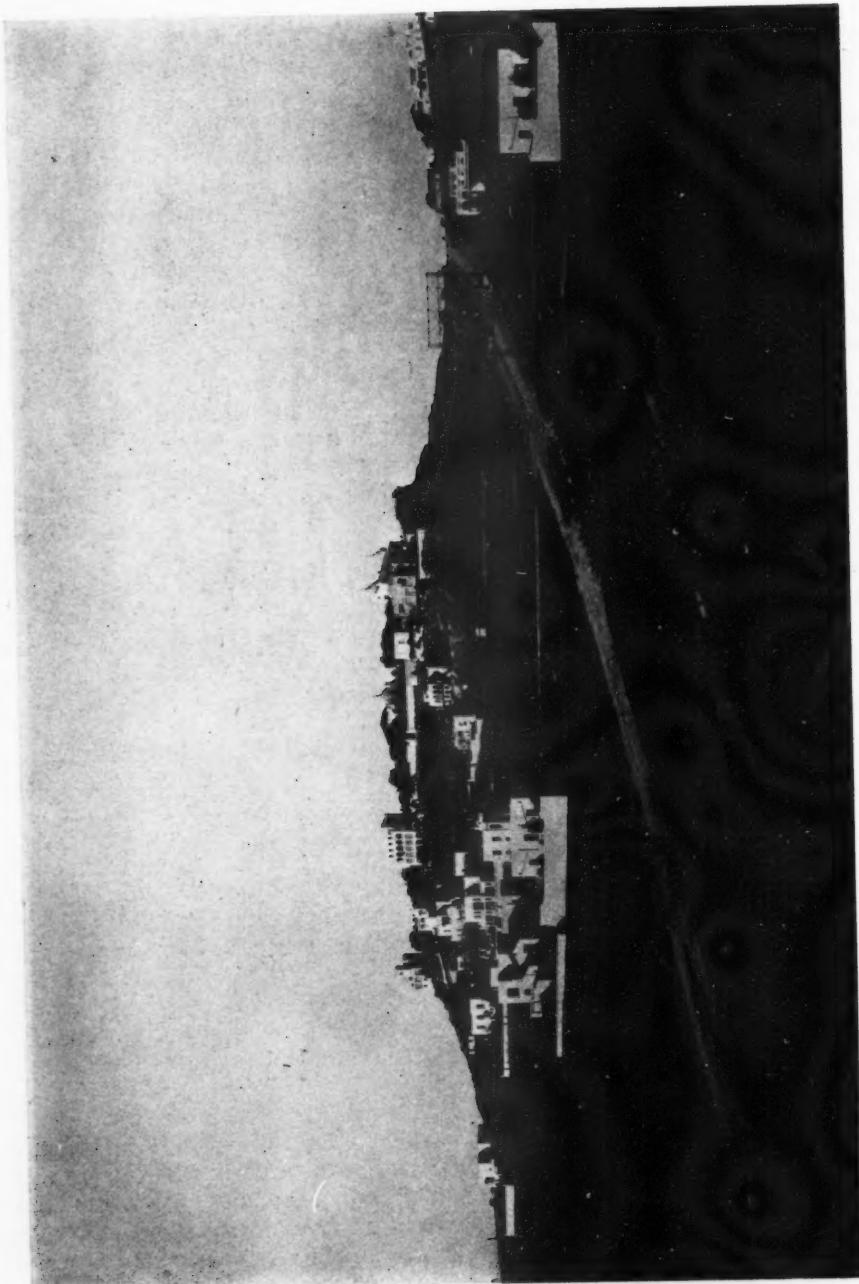
Set in the heart of the background stood Horus in his golden niche like a precious gem in the ring of the Emperor; while above his head shone the sun disc plated with shining electrum. Between the great colossi rose tall, stately poles of cedar extending above the frieze of apes. They were topped with fluttering pennants.

Set in the sandstone cliff the temple, itself, appeared to be a glittering mass of light; from a distance it seemed a living spark fallen from the sun. The Nile, softly lapping the foot of the great staircase, reflected the house of Amon-Ra—all the glory was redoubled, all of its color twice recorded. Thus were the golden days of Ramses' Nubian temple—the greatest building of the greatest builder.

Climb up the high sand banks behind the temple. The vast, undulating desert rolls away into the west. Toward the south the Nile moves through the valley like a huge green snake, tapering off in the direction of Wady Helfeh. Eastward the little village of Abu Simbel lies hidden beneath the palm trees. Behind it lie the cone-shaped cliffs and far beyond them the desert rolls away toward the Red Sea.

Although a death-like silence prevades the temple of Abu Simbel, the birds have made their nests in the deep wounds of its builder and, in their way, atone for the ravages of the vandals. Their constant singing seems in a measure to make the scars hurt less and give a breath of life to the old Emperor, who once, by the waving of his hand, rocked the ancient world.

Baltimore, Md.



NEW MENACE TO THE RUINS OF ANCIENT CARTHAGE. HOUSES SPRINGING UP ON THE ACROPOLIS SINCE
THE STARTING OF AMERICAN EXCAVATIONS FOUR YEARS AGO.

THE ANCIENT BASILICAS OF CARTHAGE AND THE EARLY CHRISTIAN RUINS OF NORTH AFRICA

By BYRON KHUN DE PROROK

*Pupil and Collaborator of Father Delattre, who for forty years has
been excavating the ruins of Carthage*

NEXT spring the first American pilgrimage to Carthage and North Africa is to take place. The archbishop of Carthage, Mgr. Lemaitre, has obtained the special blessing of the Holy See and has written a letter to all the Cardinals and Bishops of America to assist me in raising the first pilgrimage to the land of St. Augustine since the days of St. Cyprian and St. Louis of France.

It was one of the greatest wishes of our last great saint of Africa, Cardinal Lavigerie, to restore the Christian ruins of Carthage. He placed in the hands of Father Delattre this great task over fifty years ago, and it is due to the heroic patience of the white father that Christian Carthage has risen from its sleep of ages.

Few people remember the great history of the early church in Africa—that Carthage was the center of Latin thought for several centuries and that some of the great questions of the early Christians were decided on that venerable and historic soil.

Written around the cupola of the new cathedral of St. Louis are these words used by Pope Leo the Ninth: "There is no doubt that the Archbishop of Carthage is the greatest primate after the Roman Pontiff"

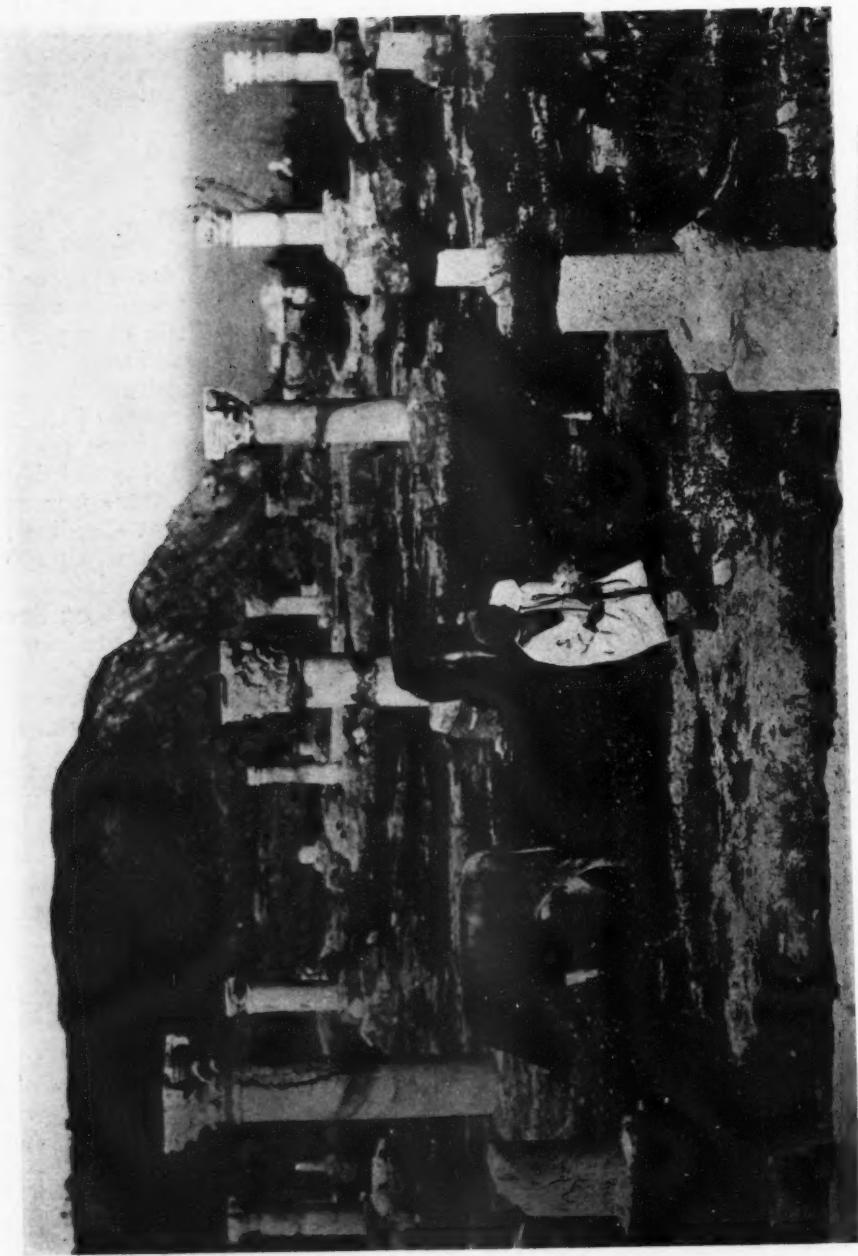
Carthage claims, too, the greatest number of martyrs to die for the faith next after Rome. If you wish to see today what the first Christian basilicas and churches were like it is not at Rome

or elsewhere that they can be seen. At Rome they were all destroyed or built over, but at Carthage they stand in picturesque ruin, little changed since the days of St. Augustine.

Because of the historic importance to the early church, because of the richness of its Christian monuments, because of the names of its great doctors and heroic martyrs, Carthage must, in the words of the great Cardinal, be restored, and that is a task that Mgr. Lemaitre and Father Delattre have undertaken with faith and confidence because of anticipated American collaboration.

THE BASILICA OF ST. CYPRIAN

One day Father Delattre was crossing the fields to visit the home of a sick Arab when he stooped down suddenly and picked up a small piece of marble that he saw among the cornflowers. The fields of Carthage are covered with flowers in the spring. Beneath the vivid blooms the soil is composed of marble dust, with here and there a grey mass of antique stones rising above a sea of color. The stone the missionary picked up bore a piece of an early Christian epitaph. He gazed around and found there were many more. In a few days a gang of Arabs were at work and a great ruin one day lay uncovered from the soil that had been buried for fifteen centuries.



BASILICA OF ST. CYPRIAN DISCOVERED BY PERE DELATRE, BEING RECONSTRUCTED BY
MARYMONT COLLEGE.

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In the course of excavation hundreds of tons of earth were removed and fourteen thousand pieces of inscription were recovered. Beautiful mosaic floors, those eternal pictures in stone, once more revealed a lost art to the explorers. Columns and capitols—the ciborium, presbyterian and confessional, and a baptismal font entirely of vivid mosaic. The columns were raised on their antique bases and are now vividly outlined against the clear blue skies of Africa. This ruin overlooks the emerald gulf of Tunis, where the mighty fleets of Carthage, Phoenicia, Rome, Byzantium, the Vandals, and Barbary Pirates once sailed to victory or defeat.

To the left of the ruin reaching up in a succession of silver white terraces is the hill crowned by the Arab village of Sidi-Bou-Said. It is spread out like the wings of a dove, the ancient emblem of Pagan and Christian Carthage, and seems suspended above the azure gulf by the blood-red precipices of Cape Carthage.

Across the gulf one gazes through the scarred columns to the purple amphitheatre of mountains that surround the panorama with a grandiose setting. The Bou Kornein, the twin-horned sacred mountain of the Carthaginians, rises above the last spurs of the legendary Atlas mountains, and seems to still stand as an emblem of the dead Pagan rites that once dominated this ancient land.

And everywhere there are vivid North African flowers springing up between the broken mosaic floors and over many a crumbling wall. The spirit of the great basilica is at its magic best at sunrise. The old columns become bathed in a softer crimson light, the birds sing amidst the olive and cypress trees, and across the rolling hills of flowers one hears the Cathedral bells



A CORNER IN THE GARDEN OF THE MONASTERY OF THE WHITE FATHERS, SHOWING TOMB OF ST. LOUIS.

mingling with the soft lapping murmur of the Mediterranean sea. Science has uncovered and catalogued these great ruins, but it is now left to the pilgrim of antiquity to come and sit amidst these eloquent stones that speak of the eternal past and of the living Romance of the Ages. Not long ago Father Delattre held mass for the first time in fifteen centuries amidst these beautiful ruins. It was a historic scene—for the pick-axe had reclaimed from oblivion the sacred memories of dead saints by the resurrection of these stones.

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BAS-RELIEF OF NOTRE-DAME DE CARTHAGE FOUND BY PERE DELATTRE IN THE BASILICA OF DAMOUS-EL-KARITA.

The White Sisters from the adjoining convent of St. Monica, built in memory of the mother of St. Augustine, knelt on the old floors and the little orphans of Africa had placed garlands of flowers that hung in colorful chains between the columns. They chanted the litanies of the saints of Africa, composed by Cardinal Lavigerie, and the names of St. Perpetue and St. Felicitas, St. Monica and St. Augustine, St. Cyprian and St. Louis arose on the perfumed air . . . "Omnes sancti Africani, orate pro nobis! . . ."

Carthage has three great basilicas which have been uncovered by Father Delattre, as well as the amphitheatre, several chapels and great cemeteries.

Two more basilicas have been located and are ready for the pick-axe and shovel to add another page to the great history and archaeology of the African church.

In the museum of Father Delattre there are thousands of relics—chief among which are the famous statues of the Virgin Mary of the fourth and fifth centuries, the oldest known of their kind. There is also the finest collection of Christian lamps in the world. Thousands of inscriptions are placed on the walls of the monastery gardens, by which we know most of the early Christian names of martyrs and saints, doctors and students, and many others have been found in the cities of North Africa dealing with the host of Christian people.

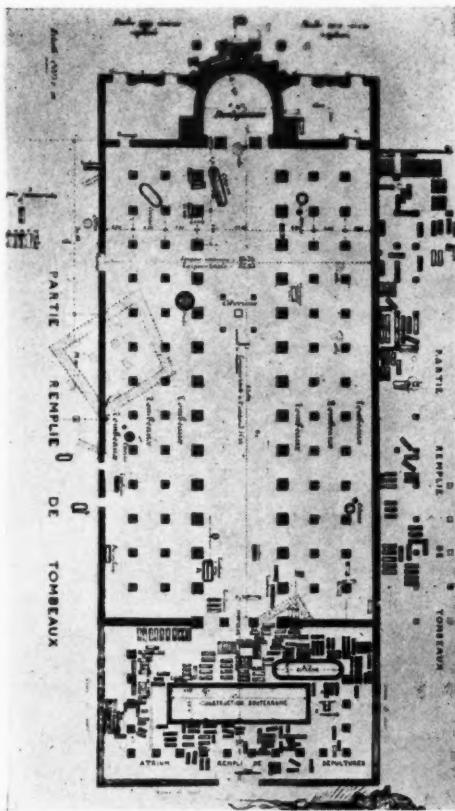
There have been located two hundred and fifty early Christian ruins in North Africa. The greatest archaeological heritage left by the early church in any part of the world is to be found in this great open-air museum.

At Tebessa there is the greatest basilica known. It was built in the fourth century and in size, composition and grandeur is not surpassed by any other ruin of antiquity. It is said that there were five hundred bishoprics in Tunisia at one period.

The martyrology of Africa is filled with the golden deeds of heroism. The passions of St. Felicite and St. Perpetue are amongst the most noble records of the history of mankind. The life and death of St. Cyprian, the martyred bishop of Carthage, is too grand and inspiring for human pen, as well as the forgotten martyrs of Lambese, James and Marion, and the heroic little girls of Tuburbo, who suffered for the faith at the ages of 10 and 11.

That is why these wondrous ruins should be resurrected, for each edifice

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PLAN OF CHRISTIAN BASILICA FOUND NEAR THE CONVENT OF ST. MONICA, CARTHAGE.

is a reminder of the beauty and history of the early church. They speak a message out of the past of great souls who suffered and died in their belief. The sepulchers of Africa should be a message and inspiration for pilgrims of every land and it is hoped that in time archaeologists and historians will help fulfill Cardinal Lavigerie's dying wish, "Instauranda Carthago!"

Father Delattre has recently written as follows:

"It is my wish for you to convey to those generous American people my grateful and deepest thanks for their donations made these last years to the preservation of our venerable ruins.

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MOSAIC SHOWING ST. FELICITAS AND ST. PERPETUA, MARTYRS OF CARTHAGE.

Due to the efforts of many personally unknown friends across the seas, we have been able to reconstruct and raise the walls around the Basilicas of St. Cyprian and Damous el Karita.

"We have reconstructed the great interior walls of the Amphitheatre and located a new early Christian Church. For forty years I have worked with a handful of men to recover the hidden treasures of Carthage and it is one of the greatest joys of my old age to know that the work will be preserved and continued.

"Each stone recovered from these sacred Christian ruins is a link and message with the countless martyrs of Carthage and the mighty spirits of the early Christian Church, the Augustines, Cyprians and Tertullians, who lived and died on this historic soil."

Carthage, Tunisia.

WHERE EAST MEETS WEST: MODERN ARTISTS OF CHINA

By GERTRUDE RICHARDSON BRIGHAM, Ph. D.

LIFE still possesses a very real thrill for the art lover who discovers the new-old land of China. But it is not enough to discover it. One must become, not a mere visitor, but a regular resident, for a time at least, in order fully to appreciate the riches of this strange country, and more than that, to win one's way into the hearts and homes of the people, to gain at least a glimpse of the motives and methods of the Chinese artist and connoisseur.

Whatever may be said of the north of China, and there can be no doubt that fine art collections, private and some public ones, perhaps, may be found in Shanghai and more especially in Peking, the art critic who comes to Canton, the old capital of South China, will not be disappointed. True, however, the old temples that were the glory of Canton, with their marvelous stone idols of a thousand years, have made way for modern buildings. The Government, pressed for funds, has sold most of them within very recent times, they have been torn down, and their beautiful old grotesques have been scattered far and wide, who knows where. One of the stone lions from such a temple in Canton forms an attraction before a hall at Canton Christian College, the carved mate to it having unfortunately not survived the tearing-down process.

The famous old Temple of the Five Hundred Genii, Wa Lum, with the celebrated statue of Marco Polo, who once visited Canton, is still intact,

though the companion temples formerly surrounding it have disappeared.

The Flower Pagoda, Lokyongshi Tower, another Canton shrine, is also standing, after a thousand years, though closed to visitors. Opening like a spired flower stalk, it rises seven stories in the midst of a park. A Chinese newspaper lately added to its mysterious interest by the report that a strange old face and form has been seen at one of the upper windows, and that when people came near to discover what it was, the ghost had disappeared, and no one would now dare enter the Pagoda. The writer added that it might be a wild ape which had taken refuge there.

A pilgrimage to this lovely spot was recently made in excellent company, with two Chinese artists, who wished their American visitor to see and enjoy the best that Canton affords. The entire city is remarkably picturesque, in spite of the building boom, which is rapidly widening streets and erecting modern structures.

Li Fung Ting, a leading modern painter and sculptor of Canton, and Miss Sinn Yuk Ching, a young painter and poet of Canton Christian College, were the artists who lent their kind efforts to give an American a happy day and a true story to send home. Mr. and Mrs. Li (for of course you know the first is the "last" name in Chinese) invited the writer and Miss Sinn to luncheon, typically Chinese and eaten naturally with chopsticks. Mr. Li seemed much pleased to accept a copy

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GODDESS TING KWONG FAT, GODDESS OF SILENCE
AND LIGHT

By Mr. Li Fung Ting, famous painter of Canton.

of "ART AND ARCHAEOLOGY," though he does not speak English, and an interesting discussion of art followed, through the assistance of Miss Sinn as interpreter.

The delectable chrysanthemum tea, offered on arrival and served with a little sugar (the only Chinese tea requiring sugar), added to the zest of the event. The rich luncheon, which followed, had been prepared by the hostess' own hands, though she has servants, but out of courtesy she wished it to be especially appetizing, with delicious Kei Min (Chicken Chow Mein), shrimp cakes fried in batter, "Ha Kau" they are called, and "Tim Sam Pau," (literally, 'a cake to touch your mouth,' make your mouth water), a sort of dumpling with meat inside, bamboo shoots and mushrooms.

Four kinds of Chinese sweet cakes for dessert were black date cake, lute cake (in the shape of a musical instrument), almond cake, and peanut cake, and in addition the kind hosts thoughtfully provided a plate of Western crackers for their American visitor, arrowroot biscuit, made in Canton but not unlike our own.

"Art has no national limits nor restrictions to the peculiarities or characteristics of any one people, but it has a universal application," says Mr. Li. "I have believed this since twenty, and therefore I have studied Occidental art with great and significant results."

Mr. Li was a pioneer in teaching Chinese and European art in Canton. Many students from various parts of the country flocked to his studio, and young ladies from distinguished families became his pupils. He was accorded a gold medal by the Nanking Exhibition, and in 1910 he was appointed by the Governor of Kwangtung as inspector of Chinese pictures for the Art Exhibition held by the Government, a very special event, for which all artists wish to compete. He was a very young man at that time to receive such recognition, and is at

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present barely forty, but so successful in his art that he has already withdrawn from active teaching, and devotes all his time and energy to his own painting, which brings him a comfortable income, and to further the study of art, which he has pursued since childhood. Formerly he had also a statuary manufactory to test his theory of Art. He is a collector and connoisseur of wide reputation. His tastes are simple, and he lives very happily with his charming wife, who is also artistic. They have three lovely children, little Miss Li Miu Chue, who at about ten years promises to be as pretty as her mother, and two young sons, the elder one nine years of age, named Li Cheong Hung, Master Hung, of course a name which means "Glorious." They live in an attractive sky-lighted studio home that would be the envy of any Western artist.

Buddhas and figures of the favorite goddess Kwan Yan, more than a dozen, are perched in different niches, one very special statuette having the place of honor, with a little freshly burned joss before her. Kwan Yan is the Goddess of Mercy, and Mr. Li has depicted her, but there is another, of whom he has made a very notable composition, Ting Kwong Fat, the Goddess of Silence and Light, a picture considered a masterpiece, of which fortunately we have obtained a photograph. The Goddess is seated by a flowing stream, behind her the cliffs of a mountain. She is wearing a diadem and regal robes in folds as gracefully drawn as though by an Italian Renaissance painter. A halo symbolizes her divinity, and in her right hand the Goddess upholds a giant pearl, which symbolizes giving light to the world. In her left hand is a flower spray. Her gaze is directed upon the translucent rays of her pearl. She is a beneficent goddess of meditation.



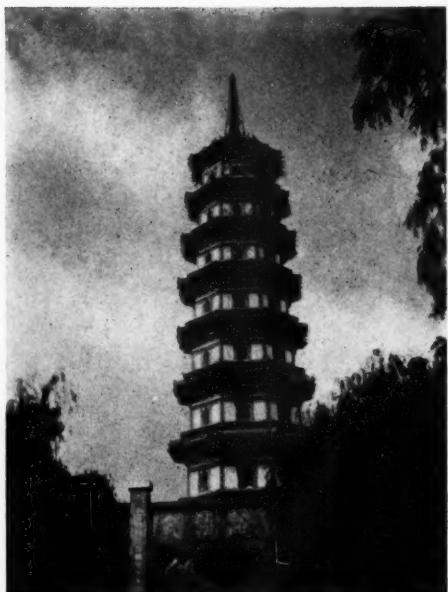
LANDSCAPE.

By Li Fung Ting, leading painter of Canton.
(Poem translated in Story)

Sometimes Mr. Li puts a little poem on his paintings, as in a typical Chinese landscape composition, of mountains in the distance, a boldly sketched pine-tree, and below a man on horseback, a scene in Chinese characters that seem a part of the picture-story, he has described thus, as translated for us by Miss Sinn:

"Old pine-trees, stretching out, straight and strong, on the background of the sky;

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THE FLOWER PAGODA, CANTON, CHINA.

And a nature-lover, riding on horseback and playing a lute of seven strings.
How lucky for me it is that the wind is blowing from the opposite brook,
And the music through the cloud floats to my ear
Very clear and distinct and diverting."

Besides his wall panel paintings, and some examples of Western art, Mr. Li's study is adorned with hanging vases of Chinese flowers, all harmonious, yellow lilies, white tube-rose, and touches of red cockscomb, and in a jar on the main table the lotus flower, in pink and white varieties, is blooming.

Landscapes, birds and flowers have attracted Mr. Li most, and he has

devoted himself especially to the schools of Ku Ngoy Chi of the Tsun Dynasty, Wu Taie Tsz of the Tong Dynasty, Li Lung Min of the Sung Dynasty, and Wong Kung Mon of the Yuan Dynasty as his models, all celebrated models. In his collection he cherishes a group of antique originals, in the delicate styles for which their artists are famous. Mr. Li is a native of Kwangtung Province, of which Canton is the capital, and he is also known by the pseudonym Fung Kung. He is considered a rare genius, whose ability in drawing and painting has surprised even his closest friends. He has devoted his energy to the study of Chinese Masters in art and character-writing. He has also studied Western art, and has several original examples from European artists. It is not impossible that he may send some pictures later for exhibition in America, especially in Washington, D. C.

Mr. Li has consented to become the patron of the new department of Chinese art study, founded at Canton Christian College, by members of the Art Promoters' Club of George Washington University. It is intended to form an exchange, sending some examples of Chinese painting to the department of Art and Archaeology at George Washington University, and receiving from them an equal number of copies of European and American painting, already shipped here and awaiting receipt.

Canton Christian College, Canton, China.





ONE OF THE CARVINGS ON STONE FROM LIMEUIL, NOW OWNED BY BELOIT COLLEGE.

ARCHAEOLOGICAL NOTES AND COMMENTS

Magdalenian Carvings at Beloit College

By ALONZO W. POND

Students of prehistoric Archaeology have long been justly enthusiastic over the carvings and paintings found on the cave walls of certain sections of Europe. Particularly interesting are those examples which belong to the last of the paleolithic or the Magdalenian period.

We have spoken elsewhere of the beginning of art in the Aurignacian period as being due in large measure to the increased game supply which made life more easy and gave the inhabitants some leisure. That artistic impulse reaches its greatest development in prehistoric times in the beautiful paintings on cave walls left by the Magdalenians.

Until about sixteen years ago all the Magdalenian carvings on stone known were on the walls of caves. In the spring of 1909 some excavations at Limeuil, Dordogne, France, showed evidence of prehistoric habitation. Abbe Bouyssonie was appointed to carry out the scientific excavation and study of the newly discovered deposit. In the early part of the work he found a small block of limestone with a number of deep lines carved on it. When properly cleaned up these proved to represent several drawings of the head of the prehistoric ox. Further digging brought to light a great many small pieces of stone with carvings on them. This discovery led archaeologists to dig in the debris from La Madalene where similar carvings were found. All went to the national museum of France at St. Germaine.

After the government's lease on Limeuil expired some changes carried on by the peasant owner made further excavation possible and thirty-six carvings were taken out. These remained in the custody of Abbe Bouyssonie for study, but the property rights

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were held by the peasant. In July 1924, on the publication of the work at Limeuil, the peasant offered the collection for sale. Through the generosity of Dr. Logan, the representative of Beloit College was able to purchase the entire thirty-six pieces with carvings and bring them to America. With the exception of the one carving in the American Museum of Natural History these are the only ones ever exported from Europe.

The carvings at Beloit represent the horse, the prehistoric ox, the reindeer and a species of goat. Eighteen of the thirty-six are figured by Abbe Bouyssonie in the publication on Limeuil.

Limeuil is located at the junction of the Vezere and Dordogne rivers in the department of the Dordogne, France. Monsieur Bouyssonie believes that this rock shelter was the location of a prehistoric art school and that the magicians or religious men of the tribe gathered here to study and practice their magic rites. Many of the blocks found show a great number of lines and intermingling figures. Some pictures have several legs, for example, as if the artist was experimenting to find which position he liked best or in some cases this may have been done to show that the animal was in motion. Again there are figures drawn with firm clear strokes, evidently the work of a master.

A large portion of these drawings show evidence of having passed through fire or are broken and were found in such a way that it is evident they were thrown over the cliff. These facts support the theory that the artists of Limeuil were magicians who believed that by destroying the image of the animal they wanted for food they thereby gained power which enabled them to more easily secure the game they needed.

The Beloit collections are on display both for student and the public.

Publication of the Results of the Excavations at Sardis

The results of the excavations conducted by the late Professor Howard Crosby Butler at Sardis have been published with speed and regularity by the scholars entrusted with the various groups of objects discovered. The present status of these publications is as follows:

Volume I, *The Excavations*, by Howard Crosby Butler, was published in 1922. It was printed by E. J. Brill in Leyden, but is distributed by the Princeton University Press at the price of \$15 the copy. It is a book of 213 pages, generously illustrated with 192 figures in the text, five plates and two maps. A general account of the progress of the excavations in the years 1910 to 1914 is presented in an interesting manner.

Volume II, *Architecture, the Temple of Artemis*, by Howard Crosby Butler, will be published in the Spring of the present year. This book will be issued in two parts, a volume of text, 146 pages and 135 illustrations, and an *Atlas of Plates* with 19 plates. In this book will be presented a detailed architectural study of the great temple of Artemis, with many plans and restorations. The Princeton Press will also distribute this work and the price will be \$20 for the two parts.

Volumes III and IV, *Lydian and Greek Sculpture*, will be published by T. L. Shear in 1925-1926.

Volume V, *Roman and Christian Sculpture, The Sarcophagus of Claudia Antonia Sabina*, by C. R. Morey, 111 pages and 146 illustrations in the text. This elaborate study of an interesting and important group of Roman sculptured monuments was published in 1924 by the Princeton Press, and is sold for \$15 the copy.

Volume VI, *Lydian Inscriptions*, Part I by Enno Littmann, 1916, and Part II by W. H. Buckler, 1924, were published by E. J. Brill, Leyden, Holland, and are sold by him for \$6 and \$8 respectively. These books present all the available material on these extraordinary records in a language hitherto unknown in modern times.

Volume VII, *Greek and Latin Inscriptions*, by W. H. Buckler and D. M. Robinson, will be published in the near future. Volume VIII, *Pottery*, by G. H. Chase, will be

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published about January 1927. Volume X, Terra-cottas, by T. L. Shear, will be published in the Spring of the present year. Volume XI, Coins, by H. W. Bell, was published in 1916 by E. J. Brill of Leyden and is sold by him for \$6. Volume XIII, Jewelry and Gold-work, by C. D. Curtis, is now ready in manuscript and will be published in the course of the current year. Numerous plates in this book will illustrate the beautiful treasures found in the tombs.

The publication of other volumes in this series as planned by Professor Butler must be suspended for the present owing to the destruction of materials and records at Sardis. Any or all of the books listed above may be ordered from the Princeton University Press. The American Society for the Excavation of Sardis, of which the Chairman is Mr. Thomas Hastings of 52 Vanderbilt Avenue, New York City, has charge of these publications, some of which have been financed by the authors of the books, while others have been made possible by voluntary contributions. The Society still requires funds to the extent of about \$4000 for the completion of Volumes VIII and XIII, and anyone interested in the progress of this great American archaeological achievement is invited to coöperate either by direct contribution or by purchase of the published volumes, as all income from sales is returned to the publication fund.

T. L. SHEAR.

Princeton, February 1925.

AMERICAN ACADEMY IN ROME NOTES

The American Academy in Rome suffered an irreparable loss in the death of its Vice President, Mr. S. Breck Parkman Trowbridge, from pneumonia, on January 29. Mr. Trowbridge was a Charter Member of the Academy and had been Trustee since 1906. He was also chairman of the Committee on the School of Fine Arts, and of the jury on architecture.

The enrollment at the Academy has reached a total of 49, of whom 21 are in the School of Classical Studies and 28 in the School of Fine Arts.

Professor Tenney Frank is giving a series of lectures on the cultural history of ancient Rome. There have also been occasional lectures by Italian and foreign scholars.

The Academy party will sail from Brindisi on March 30 for the annual trip to Greece, to be gone for about six weeks.

Collaboration of artists is a fundamental principle of the Academy, and for one month each year teams composed of a representative of each of the allied arts are required to work upon a collaborative problem. To the team whose work is adjudged to be the best a prize of \$150 is awarded by the American Institute of Architects. For the collaborative competition this year, one team has selected as its subject a chapel, and each of the other two teams has elected to develop a baptistry. Each team is composed of an architect, a painter and a sculptor. The work will be shipped to New York to be judged and exhibited.

Volume IV of *Papers and Monographs* of the Academy has just come from the press, and copies should soon be available in America. This is a treatise on "Italian Hut-Urns" by Dr. Walter R. Bryan.

The preliminary competition for the Rome Prize in architecture will start on March 28. In the other subjects there is no formal competition involving the execution of work on a prescribed subject, but the awards are made by direct selection after a thorough investigation of the records of the candidates and all available evidence of their fitness.

The Trustees are glad to announce that the stipends of the Fellowships have been increased to \$1,250 a year with an additional annual allowance to artists for model hire.

ROSCOE GUERNSEY.

BOOK CRITIQUES

Modern Turkey. A Politico-Economic Interpretation, 1908-1923 inclusive, with selected chapters by representative authorities. By Eliot Grinnell Mears. The Macmillan Co., New York, 1924.

It would be hard to find anyone better qualified by training and experience than Professor Mears to prepare such a volume as this large work of 779 pages upon the Turkey of today. Besides being Lecturer in Economics at Stanford University and former Secretary of the School of Business Administration at Harvard, the author has had unusual opportunities to study the Near East, for at the close of the war he was appointed a member of the Harbord Mission to Investigate the Caucasus and Armenia, as well as American Trade Commissioner at Athens and Constantinople. While holding these positions he kept his eyes and ears open, and knowing how to secure, as well as how to utilize, documentary evidence such as is found in the very complete Hoover War Library of Stanford University he has succeeded in producing a book on modern Turkey which is undoubtedly the most important and authoritative work on this subject in existence.

The foreword by Admiral Bristol of the United States Navy commends the author for realizing the necessity for securing "reliable and up-to-date practical information" upon his subject, and notes that the book is "unique, interesting, and comprehensive," as well as very "helpful for reference." One may add that while so much that is written and said about Turkey is obviously one-sided and intemperate, Mr. Mears is studiously fair-minded and treats all races with perfect impartiality, giving his readers the facts and, in controversial matters, allowing them to draw their own conclusions. A striking illustration of this is furnished by his note on page 567, where he admits that, in spite of all endeavors to ascertain who were originally responsible for the burning of Smyrna, he had been unsuccessful. In this connection he quotes from a letter by the Rev. Edward C. Moore, President of the American Board of Commissioners for Foreign Missions, that "the testimony as to the guilty race is so absolutely conflicting as to make impossible any definite conclusion."

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OXFORD BOOKS

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By Guy Dickins. With 23 plates. Net \$5.35.

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By O. M. Dalton. With 457 illustrations, of which 30 are full-page plates. \$14.00; Morocco \$16.70.

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Besides the chapters which deal with racial, commercial and economic questions, most of which were written by Professor Mears himself, there are many others that have been contributed by writers of different nationalities who are authorities in their fields. Of these the one which will prove of most interest to readers of this journal is that upon Archaeology by the lamented Howard Crosby Butler, probably the last article which came from that scholar's pen. It is unfortunate that this particular sketch should be marred by several misprints such as: "Tabula Pentingeriana" for "T. Peu—", "Siloylus" for "Sipylus," "Klagomenai" for "Klazomenai" and "Pesidia" for "Pisidia," which show that the proof sheets were not read by anyone familiar with Greek or Roman antiquities. Notwithstanding these blemishes the chapter is of tremendous interest, showing as it does that however much treasure has been brought to light by excavations in the past, Asiatic Turkey is still a virgin field for the spade of the archaeologist.

H. RUSHTON FAIRCLOUGH.

Stanford University.

The French Riviera. By Pierre Devoluy and Pierre Borel. London, Medici Society, 7 Grafton Street.

This charming little guide book, one of a series issued by the Medici Society, is fully illustrated with lovely small sepia prints, and it has quite the effect upon one—intended by the writers—to stimulate one's desire to take passage at once for the sunny cities along the Mediterranean.

The region, as Arnold Bennett says in his delightful preface, in whatever fashion you prefer to be alive, the Riviera is capable of suiting your taste. "If you desire to burn money, to startle the righteous, to turn night into day, to exist as you would in London or Paris—only more so—the Riviera gives you all the facilities." "Or if you wish regular, correct, utterly calm . . . rapt away from the world existence, the Riviera can offer you exactly what you need."

And he adds finally that "the truth is, that nobody could believe the Riviera who has not seen it!"

HELEN WRIGHT.

Famous Sculptors of America. By J. Walker McSpadden. New York, Dodd, Mead & Co.

This is one of the Art books of the year of great interest. Mr. McSpadden has followed his "Famous Painters of America" with this series of informal life stories of the sculptors, who, if possible, have made in a short period even greater progress than the masters of the other Arts.

It was not long ago that the Dean of the Modern School, John Quincy Adams Ward, a young man, was assisting Henry Kirke Brown in making the equestrian statue of General Washington which stands today in Union Square, New York. This was in 1854. He soon started out for himself, and then began a succession of fine monuments and portraits of distinguished Americans that still reveal him as one of our finest interpreters of national life.

Other sculptors followed—Augustus Saint Gaudens, the greatest of our masters; Frederick MacMonnies, Daniel Chester French, Paul Wayland Bartlett, George Grey Barnard, John Massey Rhind, James Earle Fraser, Herman Atkins McNeil, Gutzon Borglum—all having produced masterpieces that add beauty to our cities.

Gutzon Borglum is the sculptor who rode to fame on horseback, as the writer in the World's Work said of his General Sheridan monument in Washington: "If Phil Sheridan could see that colossal image of himself he would rest content, for he is riding down to posterity on a real horse, his own horse, which brought him from 'twenty miles away' to turn defeat into victory at Cedar Creek."

James Earle Fraser is the maker of many beautiful medals, among them the Victory Medal, and our current five-cent piece, the buffalo and the Indian, the most typically American of all our coins. Mrs. Fraser's work is also markedly successful. She received the Saltus Medal, the highest award in the gift of the National Academy, in 1924.

The women sculptors, Harriet Hosmer, Anna Vaughn Hyatt, Janet Scudder and Bessie Potter Vonnoh, are treated briefly with entertaining summary of their lives and achievements.

HELEN WRIGHT.

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